



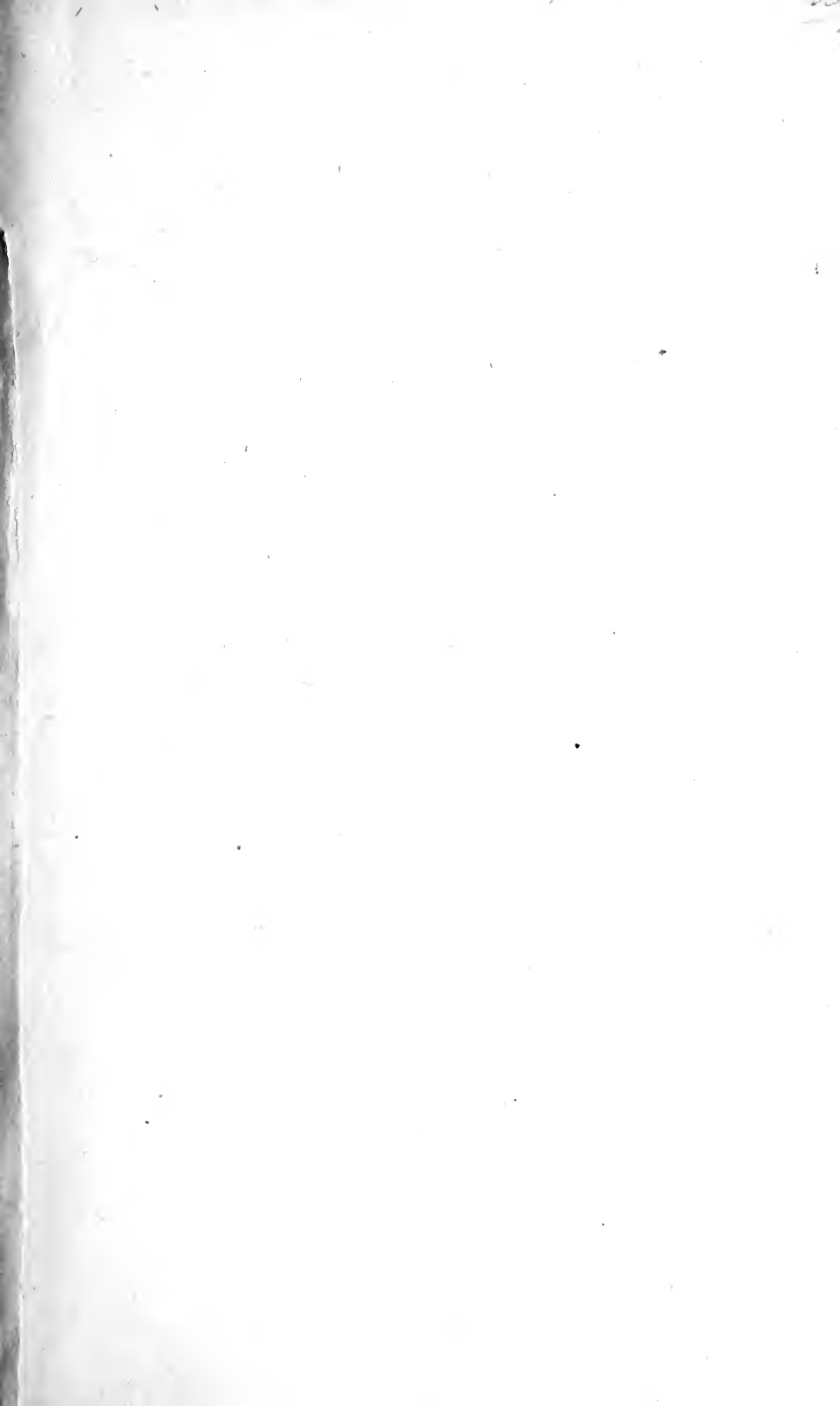
2301

**HAROLD B. LEE LIBRARY  
BRIGHAM YOUNG UNIVERSITY  
PROVO, UTAH**

---

790

---







GV  
1243  
1785  
1875

# HOYLE'S GAMES.

CONTAINING ALL

THE MODERN METHODS OF PLAYING THE LATEST  
AND MOST FASHIONABLE GAMES.

BY

THOMAS FRERE.

WITH A BRIEF HISTORY OF PLAYING CARDS.

---

IMPROVED EDITION.

---

BOSTON

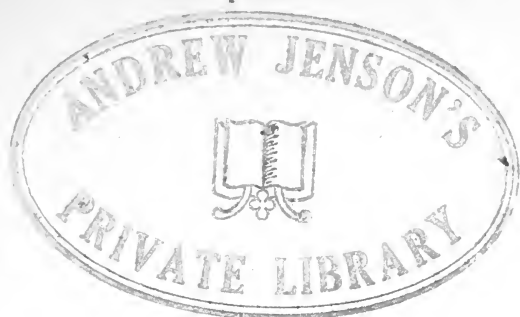
DEWOLFE, FISKE AND COMPANY

365 WASHINGTON STREET

**COPYRIGHT.**  
**THOMAS W. STRONG.**  
**1887.**

**J. S. LOCKE.**  
**1878.**

**HAROLD B. LEE LIBRARY**  
**BRIGHAM YOUNG UNIVERSITY**  
**PROVO, UTAH**



## P R E F A C E

---

WE might say, "*the very high reputation which Hoyle's Games have deservedly maintained, for nearly a century, has led to numerous editions of his treatise—all of which,*" &c., giving innumerable imperfections, in detail, of all previous editions, and continue, "*but it seems to have escaped the observation of his numerous editors,*" &c., naming here many extreme necessities for a new edition, and adding that "*the publisher congratulates the public on having been so fortunate as to secure the valuable services of,*" &c., "*by whose renowned skill and long experience he is now enabled to lay before the people the most complete,*" &c. ; but we don't say any thing of the kind about our little book—quite the contrary : THERE ISN'T A LINE OF "HOYLE" IN IT. Hoyle is a fossil, and suited only to fossil players. We in these days play finer shots than Hoyle ever played. For proof, see "Mathews," whose Whist text we print. And as for Chess—only think of the authority of Hoyle ! We look to Staunton, Kling, Horwitz, Von der Laza, Anderssen, Jaenisch, Harrwitz—any of whom would literally have beaten Hoyle with their eyes shut. As to Billiards, we have never had the good fortune to see an original "Hoyle" with Billiards in it at all. If Hoyle played Billiards, we can guarantee that "Michael" could have "discounted" him. We also wonder whether Hoyle played Draughts : if so, whether he could ever have won a game of Sturges, Anderson, or Martin !

We happen to have a copy of the "Eleventh Edition" of a book by one "Edmond Hoyle, Gent.;" every volume of which edition was given to the world only with the author's real, genuine autograph, done on the title-page with veritable goose-quill, and countersigned in the same manner by his publisher, (a course which we would suggest to some modern publishers—only to prevent piracy, you know!) Hoyle's object being, as he states, "to detect and prosecute whoever shall presume to print or vend a private edition;" and he further informs us that he "has already arrested nine persons," (got them in the nine holes) "for pirating and selling pirated editions." Now, being aware of the sentiments of *Hoyle on piracy*, we call upon his Shade to compare our book with his own genuine—according to himself—"according to Hoyle"—and by his own hand subscribed; and if he finds a line of his in it, and will "communicate," we agree to come down handsomely, for damages, to the legal representatives of his assignee at once.

The German game of "*Sechs und Sechzig*," or Sixty six, has never before, that we are aware of, been dressed in an English garb. We do not hesitate to pronounce it the best game of cards for two players that we ever practised.

On concluding his labors, the Editor dismisses this little volume, with the hope that it may prove conducive to the pleasures of many a fireside, and be received by the public in a manner somewhat *comme il faut* with the care taken in its compilation.

T F.

# CONTENTS

---

	PAGE
<b>A BRIEF HISTORY OF PLAYING CARDS.....</b>	<b>1</b>
<b>WHIST.</b>	
Observations on the Game.....	9
Technical Terms.....	11
Directions and Maxims for Beginners.....	18
On Leads.....	34
Laws of Whist.....	36
Proposed Laws.....	38
On the terms "Tenace" and "Finesse".....	40
Observations on Short Whist.....	42
Dummy, or Three-handed Whist.....	44
Double Dummy.....	46
<b>CRIBBAGE.</b>	
The Five-card Game.....	46
For what you mark at Cribbage.....	49
The Laws.....	54
On laying out for the Crib.....	57
General Directions for playing the Game scientifically..	60
Odds of the Game.....	62
Six-card Cribbage.....	64
On Three-handed Cribbage.....	67
On Four-handed Cribbage.....	68
<b>VINGT-UN.....</b>	<b>73</b>
<b>ALL FOURS.....</b>	<b>76</b>
<b>SPECULATION.....</b>	<b>77</b>
<b>LOO.....</b>	<b>78</b>
<b>LOTTERY.....</b>	<b>79</b>
<b>BRAG.....</b>	<b>81</b>
<b>FARO.</b>	
Rules of the Game.....	84
Method of Play.....	85
Terms used at Faro.....	86
Odds at the Game of Faro.....	88
<b>ROULETTE.....</b>	<b>88</b>
<b>EUCHRE.</b>	
Of the Game.....	91
Value of the Cards.....	91
Laws of the Game.....	91
Four-handed Euchre.....	92
<b>POKER or "BLUFF."</b>	
Of the Game.....	93
Of the "Blind.".....	94
Value of Hands.....	95
Rotation of Hands.....	95
Twenty Deck Poker.....	95
<b>THE GERMAN GAME OF "SIXTY-SIX" (Sichs und Sichszig).</b>	
Of the Game.....	95
Laws of the Game.....	96
Maxims.....	98
<b>THREE-HANDED SIXTY-SIX.....</b>	<b>98</b>
<b>DOMINOES.....</b>	<b>99</b>

BACKGAMMON.	PAGE
Description of the Game.....	104
General Instructions .....	104
Directions how to carry your men home .....	105
Directions for Playing, at commencement, the Thirty-six chances of the dice for a Gammon, or Hit.....	104
Directions when playing only for a Hit.....	107
Some Observations, Hints, and Cautions .....	108
Observations and Directions for a learner who has made some prog- ress at Backgammon, particularly directions for bearing his men...	109
The Laws of Backgammon .....	111
<b>DRAUGHTS OR "CHECKERS."</b>	
Observations on and description of the Game .....	111
Laws of the Game.....	112
Examples of Games, from Sturges... ..	122
Losing Game .....	125
Critical Positions, from Sturges .....	126
Twelve original critical Positions, by R. Martin.....	129
Solutions to the foregoing critical Positions .....	131
<b>POLISH DRAUGHTS</b> .....	132
A Game of Polish Draughts.....	137
<b>BAGATELLE GAMES</b> .....	138
Bagatelle.....	138
Sans Egal.....	139
Mississippi .....	139
Trou Madame .....	140
<b>YANKEE NOTION CARDS.</b>	
General Explanations .....	140
TILTERS.....	142
JOHN SMITH .....	143
QUIEN SABE.....	146
PICK FICK.....	148
SARATOGA.....	151
CHANCE TEN .....	152
BUNKUM .....	153
DOUBLE COUPLES.....	158
TRIPLETS.....	160
ROBIN HOOD or "FORTY THIEVES" .....	163
TRIKONTA .....	166
BLACK JOKE.....	167
CRIBBAGE .....	169
JOCKEY CLUB.....	170
MUM .....	173
HEKATON .....	176
<b>BILLIARDS.</b>	
Of Billiards in general—Of the Billiard Table—Of the Instruments employed in the Game—Of the manner of using them .....	178
General Principles of the Game—The Rest—The Position—The An- gles—The Full Ball—The Three-quarter Ball—The Half Ball—The Third Ball—The Quarter Ball—The Eighth or Fine Ball—The cen- tral Stroke—The low Stroke—The high Stroke—The high oblique Stroke—The principal sections of the Ball .....	184
Of the Angles of the Table and of Hazards .....	193
Rules to regulate the American or Four-ball Game.....	197
Rules when played four-handed .....	203
Rules when played three-handed .....	204
Instructions to the Marker for keeping count of the American or Four- ball Game .....	205
Fifteen-ball Pool.....	204
Rules for the Doublet or French Game.....	208

BILLIARDS (Continued).	PAGE
Rules for the Three-ball or French Carom Game.....	209
Rules for the Russian Game .....	210
Rules for the Spanish Game .....	211
Rules for the English Game .....	212
Rules for the Game of Two-ball Pool.....	214
Rules for the Game of Pin-pool, as played in New York .....	215
Rules for the Game of Pin-pool, as played in San Francisco.....	221
Rules for the Game of English Pool.....	225
Rules for Pool playing at the last player.....	225
The nearest Ball Pool.....	228
CHESS.....	23
Technical Terms used in the Game of Chess—The Pieces—Of Notation—Doubled Pawn—Of “Rank” and “File”—Of Stalemate—Drawn Game—“ <i>En Prise</i> ”—The Exchange—False Move—Forced Move—To Interpose—Isolated Pawn—“ <i>Fadouble</i> ”—Gambit—Close Game—Minor Pieces—The Opposition—Party, or <i>Partie</i> —Passed Pawn—Perpetual Check—“ <i>Pion Coiffe</i> ,” or Marked Pawn—Queening a Pawn—Discovered Check—Smothered Mate—Fool’s Mate—Scholar’s Mate .....	232
Relative Value of the Pieces.....	235
Laws of the Game.....	235
Frère’s Chess Maxims, for the practice of those amateurs who are ambitious of becoming really fine players.....	239
Maxims for Beginners and general Observations.....	240
On Giving and Receiving Odds .....	241
“Preliminary Game.....	243
Games actually played by the finest players.....	248
Between Mr. Mongredien and Herr Anderssen, Giuoco Piano Opening	249
“ Capt. Kennedy and Mr. Lowenthal, Ruy Lopez Opening....	249
“ Mr. Frère and Mr. Horner, Irregular Opening.....	250
“ Herr Erkel and Herr Szen, Bishop’s Gambit.....	251
“ Herr Anderssen and M. Dufresne, Evans’ Gambit .....	252
“ Herr Lowenthal and Rev. T. Gordon, Sicilian Opening ....	252
“ Count Vitzthum and Mr. Falkbeer, Scotch Gambit.....	253
“ Messrs. Petroff and Szymanski, French Opening .....	254
“ Mr. Szen and V. H. der Laza, Muzio Gambit .....	254
“ New York & Norfolk Chess Clubs, King’s Bishop’s Opening	255
“ Mr. Stanley and M. Rousseau, King’s Bishop’s Opening....	256
“ Mr. Greenaway and Herr Anderssen, Ruy Lopez Opening..	257
“ M. Kieseritzky and M. Calvi, Allgaier Gambit.....	258
“ M. de la Bourdonnais and Mr. McDonnell, Lopez Gambit ..	258
“ Mr. Harrwitz and Mr. Lowenthal, Queen’s Gambit .....	259
“ Mr. Harrwitz and Mr. Lowenthal, Queen’s Gambit, declined	260
“ V. H. der Laza and Major Jaenisch, Petroff’s Defence.....	261
“ V. H. der Laza and Dr. Bledow, King’s Gambit .....	262
“ V. H. der Laza and Mr. H., of Berlin, King’s Gambit .....	263
“ Mr. Popert and an eminent Polish player, King’s Gambit....	263
“ M. Journoud and Capt. Kennedy, King’s Gambit, declined.	264
“ Mr. Thompson and Mr. Marache, Irregular Opening .....	265
“ Mr. J. Philip and Mr. W. Horner, Allgaier Gambit .....	265
“ Mr. N. Marache and Mr. W—— D——, Evans’ Gambit.....	266
“ Von Bilguer and Mr. M——t, Cunningham Gambit .....	267
“ Herr Anderssen and Mr. Perigal, Evans’ Gambit .....	267
“ Mr. Perigal and Herr Anderssen, Queen’s Gambit.....	268
“ Mr. Harrwitz and Mr. Lowenthal, Petroff’s Defence .....	268
“ Herr Anderssen and Mr. Staunton, Sicilian Opening .....	269
By Philidor, Philidor’s Defence.....	270
Between V. H. der Laza and Mr. H., of Berlin, Salvio Gambit.....	270
Between M de la Bourdonnais and Mr. Cochrane, Cochrane Gambit	271

Chess (Continued).	PAGE
Between Mr. H., of Berlin and V. H. der Laza, Centre Counter Gambit.....	272
Between Mr. Horwitz and Mr. Staunton, Irregular Opening .....	272
Between Mr. Staunton and M. St. Amant, Irregular Opening.....	273
<b>GAMES PLAYED WITH ODDS.</b>	
Mr. Staunton gives Pawn and move to Mr. Bucle .....	274
Game between the same players at the same odds .....	274
Herr Harwitz, playing blindfold, gives the odds of Pawn and two moves to Messrs. Baker, Smith, and Dr. Geddes, playing in consultation .....	275
Mr. Staunton gives Mr. Stanley the Pawn and two moves .....	276
Mr. Staunton gives Mr. Wiel the odds of Queen's Knight, King's Bishop's Opening .....	277
Mr. Staunton gives Mr. Harwitz the odds of the Queen's Rook, Mr. H. playing this game and another at the same time with Mr. Kiese-ritzky without seeing the board or men in either game .....	278
Game played between the Emperor Napoleon and the Chess Automaton.....	279
<b>ENDINGS OF GAMES.</b>	
King and Queen against King .....	281
King and Rook against King.....	281
King and two Bishops against King.....	283
King, Bishop, and Knight against King.....	284
King and two Knights against King .....	286
Queen against a Knight or Bishop.....	287
Queen against Rook.....	289
King and Pawns against King and Pawns.....	292
Bishops against Pawn .....	294
Knights, Bishops, and Pawns .....	294
Rook against Pawns.....	295
Rook against Bishop .....	295
Rook against Rook and Pawn.....	296
Queen against Pawns .....	296
Queen against Rook.....	297
<b>THE DEFEAT OF THE MUZIO GAMBIT.....</b>	299
<b>CHESS PROBLEMS.....</b>	305
<b>FOUR-HANDED CHESS.....</b>	321
<b>DRAW POKER.....</b>	325
<b>SANCHO PEDRO.....</b>	331
<b>CASSINO.....</b>	334
<b>BAZIQUE.....</b>	337
<b>FORTY-FIVE.....</b>	357



## A BRIEF HISTORY OF PLAYING CARDS.

BY J. S. LOCKE.

THE use of playing-cards is universal. In every nation and country, in all ranks of society, from the humblest cot of the unlettered peasant to the gilded palaces of kings and princës, playing-cards are a welcome amusement. They form a part of the equipage for journeying, and are a pleasant *compagnon de voyage* for the rail-car or steam-boat. It has been generally believed that they were invented by Gringonneur, a French painter, for the amusement of his imbecile king, Charles VI., who died near the close of the fourteenth century. Hence, France, as a nation, has always claimed the honor of the invention ; but she should only be accredited with aiding in its development and practice, having popularized it by infusing into it that grace and spirit which is characteristic of the French people. The truth is, cards are an importation from the East, and their origin is to be sought in remote antiquity. The Gypsies, that inexplicable, vagabond race, over whose origin hangs so much obscurity, were the first to introduce cards into Europe, about the close of the thirteenth century, and they were in use in southern

countries — Spain and Italy — long before the French had any thing to do with them. The Gypsies have no records or traditions to help us; and no one is yet able to point with any certainty to the cradle of their race. The most satisfactory explanation is, that they were originally from a low caste of the Hindus. At the present day, the lower classes of Beloochistan have a great resemblance, in manners, habits, and physique, to the Gypsies. They were swept by the great wave of Mohammedan invasion into Persia and Arabia, thence into Egypt, whence they found their way into Europe. With them came cards, very different, however, in appearance and purpose from those of the present day. They bore emblematical figures, mysteriously grouped, in accordance with the lore of the East, and were employed for the fancied interpretation of the will and purpose of the unknown. To us, cards serve as a mere pastime, but to their Asiatic inventors they had a far different meaning. To them they were a means of instruction and consolation. The time was, in the history of the East, when no action was performed which had not in it some religious import, and every thing had its mystic side. Their games were a series of questions addressed to Fate. They looked upon the combinations accidentally formed as oracular responses, and bowed with reverential awe to their oracles. Unfortunately, no specimens of the original cards have come down to us. We can only form our ideas of them from certain emblem-

atical cards of similar character now in use, though confined to a few localities. These cards are called *tarots*. The derivation of this word is exceedingly obscure, but probably it is a corruption of *tarocchi*, by which name the ancient emblematical cards were commonly called. These are still extant in some parts of Switzerland and Germany, and are the only representations of the original cards which the Gypsies brought with them into Europe.

Every nation has had its playing-cards. China had them as early as A.D. 1120, having obtained them from India. Italy, Spain, and Germany used them before they reached France. The Italians were the inventors of almost all card-games of chance, the Spaniards those of a more dignified character. Nearly all the names applied to games of cards are of French or Spanish derivation. Spain's national game, Ombre, "the game of man," is a modification of the earlier game of Primero, which, of all modern games, most resembles the ancient *tarot*. It is reasonable to believe, therefore, that the Spaniards were the first European card-players, and that cards were in general use among them during the fourteenth century. They were introduced into France during the reign of Charles V., and became popular in the court of Charles VI. Gringonneur, to amuse this weak-minded king, made for him playing cards, as will be seen by the following translation of an account from the king's treasurer, which is now in existence: "*Paid*

*Jacquemen Gringonneur, painter, for three packs of cards, in gold and colors, of divers devices, to present to the said lord the king, for his amusement, sixty sols paris.*” From this it has been supposed that these cards were invented by Gringonneur; but, on the contrary, they were a well-known article, and by no means especially contrived with a view of amusing poor Charles VI.

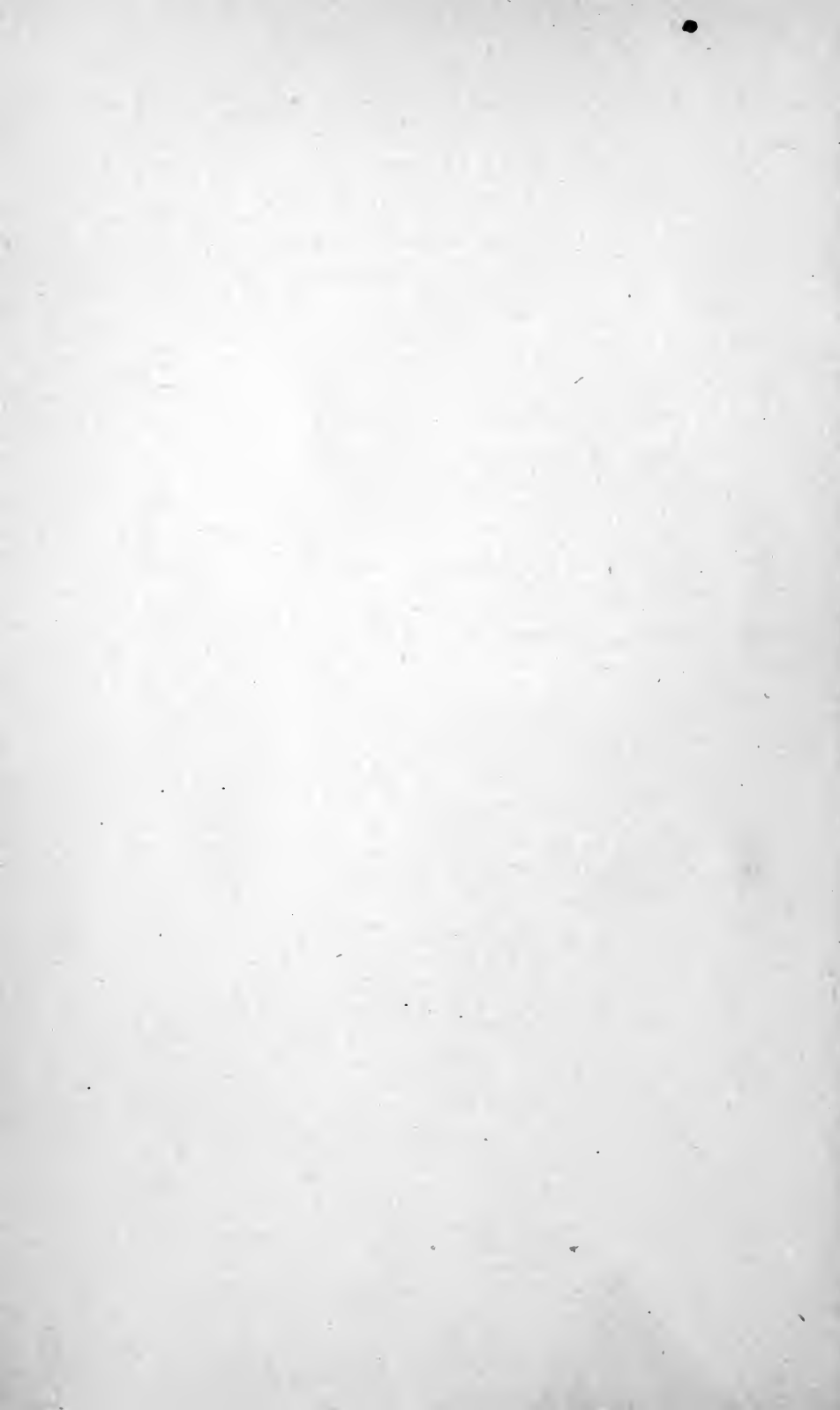
The earlier cards were made of plates of wood or ivory, and the devices were all drawn and painted by hand. Hence they were rude or elegant, according to the taste or affluence of the user. It was not till the invention of printing from wood engravings that they became abundant. The fifteenth century marks the epoch of genuine engraving on wood and copper, which discovery heralded that of printing. In 1455 appeared the first Bible printed from wooden types. Previous to this, however, prints from wood had been made; and among these earliest impressions were cards. Co-existent, then, with the publication of the Bible was the issue of playing-cards.

It would be interesting to trace the history of the designs so common upon our cards. They have gone through various combinations and modifications, and the present bear but little resemblance to their prototypes. There are, in the museum of the Royal Asiatic Society, some packs of circular Hindustani cards, one of them alleged to be a thousand years old. On these are designs similar to those now in use,—in fact the present cards

are but a modification of them. It may be supposed that the four suits or colors on our cards were originally intended to represent four grades or classes of society, and are of French or Spanish derivation. Hearts (*cœurs*) represent the ecclesiastics, the clergy; hence, the Spanish cards have chalices, *copias*, instead of hearts. The nobility, the prime military order of the kingdom, is indicated by the ends or points of lances or pikes. The Spaniards have *espadas*, swords, instead of pikes, hence the name *spades*. *Trefle*, the trefoil-leaf, or clover, alludes to husbandmen and peasants, and the term *clubs* is probably borrowed from the Spaniards, who have *bastos* (staves or clubs) instead of the trefoil. Thus the Spanish signification has been given to the French figure. By diamonds are designated merchants or tradesmen, the French *carreaux* signifying squares, diamonds, tiles, or similar shapes. The Spanish have *Dineros*, money or wealth. Hence, the terms have been so corrupted as to signify the wealth of merchants or tradesmen. On the ancient French cards the four kings were named David, Alexander, Cæsar, and Charles, representing the government of the Jews, Greeks, Romans, and French four celebrated monarchies of the world. The queens were Argenie, Esther, Judith, and Pallas, and were said to be typical of birth, piety, fortitude, and wisdom. By the knaves or Jacks are intended the squires or servants of the knights, the word *knave* having originally meant ser-

vant. Other explanations are given, but these seem most plausible. The popularity gained by playing-cards after the discovery of engraving and printing, by which they were made common, was wonderful and rapid. From the king's court to the wandering Gypsy's tent, they were in constant use, giving amusement to lovers of gaming, telling futurity to the superstitious, and playing important parts in the changing of fortunes. Gambling became common. Many risked their fortunes on the fate of a single card. The abuse of them in relation to games, led those who were the moral guides of the people to legislate against the practice of gaming, which was considered prejudicial to the moral principles of individuals, and the general well-being of society. As early as 1332, Alphonso XI., king of Castile, founded an order called the Band, and by its statutes none of the knights were allowed to play cards or dice. They were also forbidden, in 1338, by John I. of Castile. France, by an edict in 1397, forbade their use by working people on working days. Germany also, in 1397, prohibited the inordinate use of cards, but granted indulgences for play on stated occasions. England had become so disturbed by their injudicious use that importation was prohibited in 1463, previous to which time all printed cards were made in France and Germany. Year after year legislation has attempted to regulate their manufacture and use, and still they have increased in popular favor. In

America, they found a fruitful soil. They were the companions of Columbus and De Soto, and beguiled the weary wanderings of the early explorers. Puritan antagonism tried hard to drive them from American soil; American legislation has failed to suppress them; and, be their influence good or evil, they have increased continually with the growth and prosperity of the country. There hangs around them a charm, a mystery, an inexplicable fascination, — merely pieces of colored pasteboard; and yet, by their curious combinations, they hold the human mind spell-bound. The perverted use of them has been ruin and wretchedness; the legitimate, a pleasant pastime.





# HOYLE'S GAMES.

---

## The Game of Whist.

*Observations on the Game.*—It is a fact of general notoriety, that, notwithstanding the numerous theories published, and the almost universal practice of a science, where profit and amusement may be combined, a *capital* Whist-player is scarcely *ever*, and even what may be termed a *good* one but rarely, met with.

There is, indeed, in almost every provincial town, some squire, lawyer, or parson, who, you are told, plays an *excellent game of Whist*; but a judge always finds him ignorant of what may be termed the alphabet; and, at best, possessed of a good memory, and capable, perhaps, of playing his own cards tolerably. The reason of this will appear obvious to those who reflect, that, in all other arts and sciences, no man commences but by making himself master of the *first rudiments*; but the Whist-player in general, sits down to lose, perhaps, considerable sums of money, without any further preparation than the having got a few *general* maxims by rote, which, from want of comprehending, he applies *universally*, and is consequently much oftener wrong than right in their application.

When the beginner reads, that, with two or more of a sequence to his partner's lead (as king and queen), he should put on the lowest, he *does so*, or *not*, generally, without thinking it *material*; but after he is made to comprehend that his queen's passing demonstrates to his partner that the king cannot be in his left-hand adversary's hand, or the knave in his, and the consequent advantages to him in playing his suit (whereas if he puts on the *king*, it leaves him in ignorance as to the *queen* and *knave*) he will never after err in those cases, and will also know how to profit by similar correctness in his future partner's

To beginners I wish to inculcate the absolute necessity that they should proceed gradually; and, before they sit down to play at all, make themselves masters of the *different leads, modes of playing sequences*, and some few of the most simple rules. When they feel within themselves that they have acquired some insight into the *theory*, let them begin to reduce it to practice in the best set of players they can meet with. Beginning to play with bunglers will not only prevent *present* improvement, but, as experience shows, when once they have acquired erroneous ideas, they will find it next to impossible to eradicate them in *future*.

By these means they will gradually acquire a knowledge of the more intricate combinations of the game, and comprehend *when* and *why* the general maxims are to be *adhered to* or *violated*; without which, I cannot too often repeat, they more frequently puzzle than inform the player.

Though in many instances I have deviated from the common maxims, yet I am not vain enough to think I shall add much to the knowledge of the experienced Whist-player; but I am convinced that an attentive study of this little treatise, *in the mode described*, will enable the beginner to sit down without disadvantage, in a very short time, with most sets he meets with. It is needless to tell those who play for considerable stakes, that it is *their* interest to acquire a knowledge of the game, at least sufficient to defend their money; but it is, in my opinion, equally necessary to the players for *amusement*, as they call it; which, for the most part, consists, *to a bungler*, in being scolded and found fault with from the moment he sits down to the breaking up of the party.

The following definition of the game of Whist is recommended to the attentive perusal of the reader, previous to his studying the maxims: as nothing will facilitate his comprehension of them so much as a clear idea of the ultimate end to which they all tend.

Whist is a game of *calculation, observation, and position* or *tenace*.

Calculation teaches you to plan your game, and lead originally to advantage: before a card is played, you suppose the dealer to have an honor and three other trumps: the others each an honor and two others. The least reflection will show, that, as it is two to one that your partner

has *not* a named card, to lead on the supposition he *has* it is to play against calculation. Whereas, the odds being in favor of his having *one* of *two* named cards, you are justified in playing accordingly. Calculation is also of use on other occasions, which the maxims will elucidate; but after a few leads have taken place, it is nearly superseded by *observation*. Where the sets are *really good* players, before half the cards are played out, they are as well acquainted with the material ones remaining in each other's hands as if they had seen them. Where two regular players are matched against two irregular ones, it is nearly the same advantage as if they were permitted to see each other's cards, while the *latter* were denied the same privilege.

It is an axiom, that the nearer your play approaches to what is called the *dumb man* the better.

These may be called the foundation of the game, and are so merely mechanical, that any one possessed of a tolerable memory may attain them.

After which comes the more difficult science of *position*, or the art of using the two former to advantage; without which, it is self-evident, they are of no use. Attentive study and practice will, in some degree, insure success; but genius must be added before the whole finesse of the game can be acquired.

**TECHNICAL TERMS.** *Bumper*.—Winning two games before your adversaries have scored one.

*Cutting-In*.—Selecting partners and deciding who shall deal, at the commencement of the game.

*Cutting-Out*.—Deciding, by the highest cards cut, who shall remain out, when more than four desire to play.

*Call*.—When at eight, and having two honors in his hand, one partner inquires of the other, "Can you one?" or "Have you an honor?"

*The Deal*.—The distribution of the cards from left to right, one by one.

*Mis-deal*.—An incorrect distribution of the cards.

*Double*.—Scoring ten before your adversaries score five, in the long game; or five before they score three in the short game.

*Eldest Hand*.—The player at the dealer's left.

*Finesse*.—Retaining your best card, and playing one of less value, thereby taking the risk of losing the trick.

*Forcing*.—Playing a card that must draw a trump.

*Faced Card*.—Is a card with its face placed the wrong way relatively with the rest of the pack.

*Hand*.—The thirteen cards dealt to each player.

*Honors*.—Ace, king, queen, and knave of trumps.

*King Card*.—The highest card not played of any suit.

*The Lead*.—The commencement of the play by the person on the dealer's left, or the card played by the winner of a trick immediately after having won it.

*Love Game*.—A game in which one side does not score a point.

*Loose Cards*.—Those of any suit, except trumps, which, from the strength of the other hands, are useless.

*Points*.—The score made by tricks or honors.

*Quart*.—Sequence of any four cards.

*Quart-Major*.—Sequence of ace, king, queen, and knave.

*Quint*.—Sequence of five cards.

*Quint-Major*.—Sequence of ace, king, queen, knave, and ten.

*Renounce*.—Not holding a card of the suit led.

*Revoke*.—Playing a different card from the suit led, though it is in the player's power to follow suit.

*Rubber*.—Two games won consecutively, or two out of three games, constitute the rubber.

*Ruffing*.—Playing a trump to any other suit.

*Sequences*.—Cards that follow each other in regular order of value.

*See-Saw*.—Partners each trumping a suit, and playing to each other for that purpose.

*A Slam*.—One side winning all the tricks.

*A Single*.—At Long Whist, scoring the game after your adversaries have scored five; at Short Whist, after he has scored four.

*Shuffling*.—Is thoroughly mixing the cards, in and in, with each other.

*Tenace*.—When the last to play holds the best and third best of a suit.

*Treble*.—At Short Whist, is scoring five before your adversaries score one.

*Tricks*.—The four cards played, or one round, is a trick.

*Trump Card*.—The card turned up by the dealer.

*Trumps*.—Cards of the same suit as the one turned up by the dealer.

*Under Play.*—The leader playing a low card, though he holds the highest unplayed of a suit.

*Score.*—The account of the game; usually kept by coins or counters, as follows, on the principle that the unit placed *above* counts for three, and *below* for five.

1	2	3	4	5	6	7	8	9
				0	0			0
0	00	000	0000	00	000	00	000	0
						0	0	0

*Directions and Maxims for Beginners.*—1. Study all written maxims with the cards placed before you, in the situations mentioned. Abstract directions puzzle much oftener than they assist the beginner.

2. Keep in your mind that general maxims presuppose the game and hand at their commencement; and that material changes in them frequently require that a different mode of play should be adopted.

3. Do not attempt to practise till you have acquired a competent knowledge of the theory; and avoid as much as possible, at first, sitting down with bad players. It is more difficult to eradicate erroneous, than to acquire just ideas.

4. Never lead a card without a reason, though a wrong one; it is better than accustoming yourself to play at random.

5. Do not at first puzzle yourself with many calculations. Those you will find hereafter mentioned are sufficient even for a proficient.

6. Do not accustom yourself to judge by consequences. *Bad* play sometimes succeeds when *good* would not. When you see an acknowledged judge of the game play in a manner you do not comprehend, get him to explain his reasons, and, while fresh in your memory, place the same cards before you; when once you can comprehend the case, you will be able to adapt it to similar situations.

7. Before you play a card, sort your hand carefully, look at the trump-card, and consider the score of the game, the strength of your own hand, and form your plan on the *probable situation* of the cards; subject, however, to be changed should any thing fall to indicate a different one; after which, never look at your hand till you are to play:

without attending to the board, no maxims or practice can even make a tolerable Whist-player.

8. Observe, silently and attentively, the different systems of those with whom you commonly play; few but have their favorite one, the knowledge of which will give you a constant advantage; *one* leads by preference from an *ace*, another never but through necessity. [This will then direct you in putting on the king second.] The players of the *old school* never lead from a single card without six trumps; many do so from *weakness*; some have a trick of throwing down high cards to the adversary's lead, and then, by way of deception, affect to consider, although they have no alternative. Observation will enable you to counteract this, and turn it to your own profit.

9. The best leads are from sequences of three cards or more. If you have none, lead from your most numerous suit; if strong in trumps, lead rather from one headed by a king than a queen; but with three or four small trumps, I should prefer leading from a single card to a long weak suit. [This is contrary to the usual practice, especially of the players of the *old school*.]

10. The more plainly you demonstrate your hand to your partner the better. Be particularly cautious not to deceive him in *his* or *your own* leads, or when he is likely to have the lead; a concealed game may now and then succeed in the suits of your adversaries; but this should not be attempted before you have made a considerable proficiency, and then but seldom, as its frequency would destroy the effect.

11. At the commencement of a game, if *you* have a good hand, or if your adversaries are considerably advanced in the score, play a bold game; if otherwise, a more cautious one.

12. Be as careful of what you throw away as what you *lead*; it is often of bad consequence to put down a tray with a deuce in your hand. Suppose your partner leads the four, your right-hand adversary the five, and you put down the tray, it ought to be to a *certainty* that you ruff next time; but if he find the *deuce* in your hand, and you frequently deceive him by throwing down superior cards, it will destroy his confidence, and prevent his playing his game on similar occasions. I would wish to incl

cate these minor qualifications of Whist-playing to the beginner, because they are attainable by everybody; and when once the great advantage of this kind of correctness is seen, the *worst* player would practise it as constantly as the best,—attention being all that is necessary.

13. Do not lead trumps merely because an honor is turned up on your left or be deterred from it, if on your right hand. *Either* is proper, if the circumstances of your hand require trumps to be led; but *neither*, otherwise.

14. Finesses are generally right in *trumps*, or (if *strong in them*) in other suits; otherwise they are not to be risked but with caution.

15. Never ruff an uncertain card, if *strong*, or omit doing so if *weak* in trumps; this is one of the few universal maxims, and cannot be too closely adhered to, even did you *know* the best of the suit was in your partner's hand; it has the double advantage of making a useless trump and letting your partner into the state of your hand, who will play accordingly.

16. Keep the command of your adversary's suit as long as you can with safety; but never that of your partner.

17. Do not ruff a thirteenth card second lead, if *strong*, but always if *weak*, in trumps.

18. Always force the *strong*, seldom the *weak*, never the *two*; otherwise you play your adversaries' game, and give the *one* an opportunity to make his small trumps, while the *other* throws away his losing cards. It is a very *general* as well as fatal error; but the extent of it is seldom comprehended by unskilful players, who, seeing the good effect of *judicious forces*, practise them INJUDICIOUSLY, to their almost constant disadvantage. The following effect of a force is too obvious not to be instantly comprehended. I have only to tell the student, that the same principle operates through the fifty-two cards, however various their combinations; and that a steady consideration of it is one of the first necessary steps towards an insight into the game.

*A* has a *seizième-major* in trumps, a *quart-major* in the second, and a *tierce-major* in a third suit. *B*, his adversary, has six small trumps, and the entire command of the fourth suit; in this case it is obvious that *one force* on *A* gains the odd trick for *B*, who without it loses a slam. Though so great an effect may seldom be produced, still

there is scarcely a rubber where the truth of the maxim is not experimentally proved.

19. When, with a very strong suit, you lead trumps in hope your partner may command them, show your suit first. If you have a strength in trumps in *your* hand, play them originally.

20. With the ace and three other trumps, it is seldom right to win the first and second lead in that suit, if made by your adversaries, unless your partner ruffs some other

21. With a strong hand in trumps, particularly if you have a long suit, avoid ruffing your right-hand adversary as much as possible. As this is a maxim *less understood, less practised, and more indispensably necessary*, than almost any other, I will endeavor to explain it to beginners, as clearly as I am capable of doing. Cards being nearly equal, the point to which all the manœuvres of good Whist-players tend is to establish a long suit, and to preserve the last trump, to bring it into play, and to frustrate the same play of their adversaries. With an honor (or even a ten) with three other trumps, by well managing them, you have a right to expect success. In this case do not over-trump your right-hand adversary early in the hand; but throw away a losing card, by which, there remaining but twelve trumps, your own hand is strengthened, and your partner has the tenace in whatever suit is led: whereas had you over-ruffed, you would have given up the whole game to *secure one* trick. But there are reasons for breaking this rule: 1st, if your left-hand adversary has shown a decided great hand in trumps (in which case make your tricks while you can); or 2d, if your partner *decidedly means* to force you;—to understand if this be the case, you are to observe if your partner plays the winning or losing card of the suit you have refused. If the *former*, it is by no means clear he *means* to force you, and you play *your own game*. If the *latter*, you are to suppose *him strong in trumps*, and depend on *this* to protect *your* long suit; a due reflection on this will convince you of the value of that maxim which enjoins you never to play a strong game with a weak hand, or *vice versa*. A few deviations from *this* effectually destroy *that confidence* necessary between partners, and introduces a confusion and consequences that cannot be too carefully avoided or too strenuously deprecated.



22. If the circumstances of your hand require *two certain* leads in trumps, play off your *ace*, let your other trumps be what they may.

23. It is a general maxim not to force your partner, unless strong in trumps yourself. There are, however, many exceptions to this rule; as,

1st. If your partner has led from a single card.

2d. If it saves or wins a particular point.

3d. If great strength in trumps is declared against you.

4th. If you have a probability of a *saw*.

5th. If your partner has been forced, and did not trump out.

6th. It is often right in playing for an odd trick.

24. It is difficult to judge *when* to lead trumps. The following situations will assist the beginner to *reason*, and in general direct him *properly*:

1st. With *six* trumps, on supposition your partner has a strong suit.

2d. If strong in other suits, though weak in trumps yourself.

3d. If your adversaries are playing from *weak* suits.

4th. If your adversaries are at the point of eight, and you have no honor, or probability of making a trump by a ruff.

25. It is easy soon to discover the different strengths of *good* players, but more difficult with *bad* ones. When your adversary refuses to trump, and throws away a small card, you conclude his hand consists of a *strong* suit in *trumps*, with one *strong* and another *weaker* suit. If he throws an honor, you *know* he has *two* suits only, *one* of which is trumps. In the latter case win tricks when you can. Avoid leading trumps, or to his suit; force *him*, and give your partner an opportunity to trump if possible. This maxim cannot be too maturely considered, as this is a fault which is constantly committed by bad players, and is amongst those most fatal in their consequences. The moment an adversary refuses to ruff, though a winning card, *they*, in violation of common sense, trump out, and not unfrequently give away five or six tricks, which a judicious force would have prevented.

26. If you are strong in trumps, and have the ace, king, and two more of your right-hand adversary's lead, there are two ways to play; either to pass it the first time, or

else to put on the ace, and play the suit on to force your partner. If weak in trumps, put on the ace, but do not continue the suit.

27. If you win your partner's lead with the queen, unless in trumps, do not return it; it is evident the ace or king lies behind him, and you give the tenace to the adversary.

28. To lead from only three cards, unless in sequence, is bad play, and only proper when you have reason to think it is your partner's suit; in which case play off the highest, though the king or queen.

*N. B. This is contrary to the general practice, but undoubtedly right.*

29. The first object should be to save the game, if it appears in probable danger; the next to *win* it, if you have a reasonable hope of success, by any mode of play, though hazardous. If neither of these is the question, you should play to the *points* or score of the game. In other words, you should not give up the *certainty* of the *odd trick*, or scoring *five* or *eight*, for the equal chance of *two*, *six*, or *nine*; whereas you should risk an equal finesse that will prevent your adversaries from these scores by its success.

30. It is generally right to return your partner's lead in trumps unless he leads an *equivocal* card, such as a nine or ten. These are called *equivocal*, because they are led with propriety both from strong and weak suits. With a quart or a king, or nine, ten, knave, and king of a suit, you lead *nine*, as you do when it is the best of two or three of a suit.

31. With only four trumps, do not lead one, unless your strong suit is established, except that, with a tierce-major and another trump, and a sequence to the king of three more, it is good play to lead trumps twice, and then the knave of your suit, and continue till the ace is out.

32. If you remain with the best trump, and *one* of your adversaries has three or more, do not play out, as it may stop the suit of your other adversary. If they *both* have trumps and your partner *none*, it is right to take out two for one.

33. If strong in trumps, with the commanding card of the adversaries' suit, and small ones, force your partner if he has none of that suit, with the small ones, and keep the commanding card till the last.

34. If your partner leads the ace and queen of a suit, of which you have the king and two others, win his queen that you may not stop his suit.

35. If your right-hand adversary wins, and returns his partner's lead, should you have the best and a small one, play the latter. If your partner has the third best he will probably make it. If your adversary is a bad player, I would not advise this, as they *never* finesse when they *ought* to do it. [If weak in trumps, you should not venture this in other suits.]

36. If your right-hand adversary calls, and your *partner* leads *through him*, with *ace* or *king*, the *nine*, and a small one, you should finesse the nine.

37. If your partner calls before his turn, he means you should play a trump. Take every opportunity to show your partner that you can command the trumps. In this case he will keep his own strong suit entire; whereas, if the strength of trumps is with the adversaries, his play would be to keep guard on their suits, and throw away from his own.

38. With ace, knave, and another trump, it is right to finesse the knave to your partner's lead: and if strong in *them* you should do the same in any suit. If he leads the ten of any suit, you pass it invariably with the ace and knave: unless one trick saves or wins any particular point.

39. It is better to lead from ace nine than ace ten, as you are more likely to have a tenace in the latter suit, if led by your adversary.

40. If your partner, to *your* winning card, throws away the *best card* of any suit, it shows he wishes you to know he commands it; if the *second best*, it is to tell you he has no more of that suit.

41. If very strong in trumps, it is always right to inform your partner of it as soon as possible. If fourth player you are to win with a small trump, and if you have a sequence of three or more, win it with the highest, and play the lowest afterwards.

42. If strong in trumps, do not ruff the second best of any suit your partner leads, but throw away a losing card, unless you have an established *saw*.

43. If ten cards are played out, and there remains one entire suit, and your partner leads, if you have a king, ten and another, and six tricks, you have a certainty to make

the odd one, *if you play right*, let the cards lie how they will; should your right-hand adversary put on an honor, you must *win* it, if not, put on the ten; with *five* tricks, put on the king.

44. Many good players, in playing tierce-majors, begin with the king and queen. This is often productive of mischief; as, when played at other times from king and queen only, the ace is kept up, and while each thinks his partner has it and has played accordingly, it unexpectedly appears from the adversary, and disappoints their whole plan.

45. If the fourth player wins his adversary's lead, it is better to return it than open a new suit, unless strong enough in it to support his partner.

46. With ace, knave, and another, do not win the king led by your left-hand adversary. You either force him to exchange his lead, or give you tenace in his own suit.

47. With ace, queen, &c., of a suit, of which your right-hand adversary leads the knave, put on the ace invariably. No good player, with king, knave, and ten, will begin with the knave; of course it is finessing against yourself to put on the queen, and as the king is certainly behind you, you give away at least the lead, without any possible advantage.

48. With only three of a suit, put an honor on an honor; with four or more, you should not do it, except the *ace* should not be put on the *knave*.

49. With king, and *one more*, good players sometimes put it on a second, sometimes not; if turned up it should invariably be put on, and generally in trumps. But queen or knave should never be played, unless a superior honor is turned up on the right.

50. In playing for an odd trick, you play a closer game than at other scores. You lead from single cards and force your partner, when at another time you would not be justified. It is seldom in this case proper to lead trumps; and few finesses are justifiable. It is a nice part of the game, and experience, with attention, will alone teach it with effect.

51. If the trumps remain divided between you and your partner, and you have no winning card yourself, it is good play to lead a small trump, to put in his hand to play off

any that he may have, to give you an opportunity to throw away your losing cards.

*A* remains with two or more trumps, and two losing cards, his partner with a better trump, and two winning cards. It is evident, if he plays off a losing card, he will take merely his own trumps, but if he plays an inferior trump, and puts it into his partner's lead, he will play off his winning cards, and give *A* an opportunity to throw away his losing ones.

*N. B.* This continually occurs, and it is necessary to be comprehended.

52. When your partner leads, win with the lowest of sequence, to demonstrate your strength in *his* suit; but it is often right to win your *adversary's* lead with the highest to keep him in ignorance.

53. When your partner plays a thirteenth card, and most of the trumps are unplayed, he generally means you should put a high trump to strengthen his own hand.

54. When you have but a moderate hand yourself, sacrifice it to your partner; he, if he be a good player, will act in the same manner.

55. With *three* return the *highest*, with *four* the *lowest*, of your partner's lead. This answers two purposes, by giving your partner an opportunity to finesse, and showing him you have but three at most in his suit.

56. With the ace, queen, and others of your right-hand adversary's lead, put on a small one, except he leads a knave, in which case put on the ace.

57. When at eight, with two honors, look at your adversaries' score, and consider if there is a probability they should save their lurch, or win the game, notwithstanding your partner holds a third honor; if not, you should not call, as it gives a decided advantage against you in playing for tricks.

58. Finessing in general is only meant against one card. There are, however, situations when much deeper are required; but theory alone can never enable the beginner to discover these. Supposing it necessary you should make two out of the last three cards in a suit not yet played, your partner leads the nine, you have ace, ten, and a small one. *Query*—What are you to do? *Answer*. Pass it, though the finesse is against *three*; for if your partner

*has* an honor in the suit, you make two tricks. If not, it is impossible by any mode of play whatever.

59. With king, queen, &c., of your right-hand adversary's lead, put on one of them; with queen, knave, and another, the knave; with two or more small ones, the lowest.

60. The more critically you recollect the cards the better; at least you should remember the *trumps* and the *commanding card* of each suit. It is possible to assist the memory by the mode of placing the cards remaining in your hands; viz., place the trumps in the back part of your hand, your partner's lead the next, your adversary's next, and your own on the outside. It is also right to put thirteenth cards in some known situation.

61. It is highly necessary to be correct in leads. When a good player plays an eight and then a seven, I know he leads from a weak suit; the contrary, when he plays the seven first; the same even with a tray or a deuce. This is what bad players always err in, as they never can see the difference.

62. If left with the last trumps, and some winning cards, with one losing one, play this first, as your adversary on the left may finesse, and the second best in your partner's hand make the trick; which could not be, kept till the last.

63. Should your partner refuse to trump a certain winning card, try to get the lead as soon as you can, and play out trumps immediately.

64. Good players never lead a nine or ten, but for one of these reasons:

1st. From a sequence up to the king.

2d. From nine, ten, knave, and king.

3d. When the best of a weak suit not exceeding three in number.

If you have either *knave* or *king* in your *own* hand, you are certain it is for the latter reason, and that the whole strength of the suit is with your adversary, and play your game accordingly.

65. If your partner leads the *nine* or *ten*, and you have an honor, with only one more, put it on; if with two or more, do not; with the ace and small ones, win it invariably; for it is better that *he* should finesse in his *own* suit, than *you*.

66. Unless you have a strong suit yourself, or reason to suppose your partner has one, do not trump out unless you have six trumps.

67. There are situations where even good players differ: if a queen is laid on your right hand, and you have ace or king and two small ones, you should *certainly* win it; but having king or ace, ten, and a small one, *I* invariably pass it, and for the following reasons: by passing it, if your partner has the ace or king, you clearly lie tenace, and the leader cannot possibly make a trick in the suit, which he must have done, had you even the first trick, as he would lay tenace over *your* partner; if your partner has the *knave*, you lose a trick; but the odds are greatly against this.

68. It is seldom right to lead from a suit in which you have a tenace. With ace, queen, &c., of one suit, king, knave, &c., of a second, and the third a weak one, the best play is to lead from the latter.

69. When it is evident the winning cards are betwixt *you* and your adversaries, play an obscure game; but as clear a one as possible, if your *partner* has a good hand.

70. It is equally advantageous to lead *up to* as *through* an *ace*; not so much so to a *king*; and disadvantageous to the *queen turned up*.

71. Avoid at first playing with those who instruct, or rather find fault, while the hand is playing. They are generally unqualified by ignorance, and judge from consequences; but if not, advice while playing does more harm than good, by confusing a beginner.

72. It is seldom right to refuse to ruff when your partner, if a *good player*, visibly intends you should do it. If a *bad one*, your *own* hand should direct you.

73. If you have ace, king, and two more trumps, and your partner leads them originally, insure three rounds in trumps; but if he leads (in consequence of your showing your strength) a nine, or any equivocal card, in that case pass it the first time, by which you have the lead after three rounds of trumps,—a most material advantage.

74. There is often judgment required in taking the penalties of a revoke. Before the score is advanced, if the party revoking has won nine tricks, the least consideration will show that the adversaries should take three of them, for if they add three to their own score, they still leave the

odd trick to the former; but if the revoking party be at *eight*, it is better for the adversary to score three points, as the odd trick leaves the former at *nine*, which is in every respect a worse point than eight. On other occasions it is only to calculate how the different scores will remain after each mode of taking the penalty, and it will be obvious which will be the most advantageous, never losing sight of the points of the game, i. e., scoring eight or five yourself, or preventing your adversary from doing so.

75. With ace, queen, and ten of your right-hand adversary's lead, put out the ten.

76. When your left-hand adversary refuses to trump a *winning card*, for fear of being over-trumped by *your* partner, and throws away a losing card, if you have the commanding card of the suit he discards, play it before you continue the former.

77. When all the trumps are out, if you have the commanding card of your adversary's suit, you may play your own as if you had the thirteenth trump in your own hand.

78. If *A*, your right-hand adversary, leads a card, and *his* partner *B* putting on the knave or queen, *yours* wins with the king, should *A* lead a small card of that suit again, if you have the *ten* put it on. It is probable, by doing this, you keep the commanding card in your partner's hand, and prevent the second best from making.

79. If weak in trumps, keep guard on your adversaries' suits. If *strong*, throw away from them, and discard as much as possible from your partner's strong suits. in either case.

80. Should your left-hand adversary lead the king, to have the finesse of the knave, and it comes to your lead, if you have queen and one more, it is evident the finesse will succeed. In this case, play the *small one* through *him*, which frequently will prevent him from making the finesse, though he has originally played for it.

81. If your partner shows a weak game, force him whether or not you are otherwise entitled to do it.

82. When you are at the score of four or nine, and your adversaries, though *eight*, do not call, if *you* have no honor, it is evident your partner has two at least. It is equally so if you have *one*, that he has at least another. U



both parties are at eight, and neither calls, each must have one.

A little reflection will enable the beginner to make a proper advantage of these data.

83. When your partner leads a card, of which you have the best and *third*, and your right-hand adversary puts on the fourth, the second only remaining, it is a commonly received, but erroneous opinion, that the chance of succeeding in the finesse is *equal*; but here calculation will show, that, as the last player has one card more than his partner, it is that *proportion* in favor of his having it. With *three* cards, it will be three to two against making the finesse.

84. Moderate players have generally a decided aversion to part with the best trump, though single, thinking that, as they cannot lose it, and it can make but one trick, it is immaterial when it does so; this is a dangerous fault. When your adversary plays out his strong suit, ruff it immediately, before you give his partner an opportunity to throw off his losing cards. Do not, however, go into the contrary extreme, or trump with the best trump, with small ones in your hand, for fear of being over-trumped. This is a nice part of the game, and can only be understood by practice and attentive reasoning.

85. It frequently happens that your partner has an opportunity to show his strong suit, by renouncing to a lead. If you have a single card in this, play it before you force him, let your strength in trumps be what it may; as it is the way to establish the *saw*, which is almost always advantageous, should the second player put on the ace to prevent it; still it is of great utility by establishing your partner's suit.

86. A has ace, knave, ten, and a small card of the suit led by his right-hand adversary. *Query*—Which is he to play? *Answer*. In trumps the *ten*; in other suits, the small one, for this reason:—In trumps, a good player, with king, queen, &c. leads the lowest; in other suits the *king*; and in the latter case, of course an honor must be behind you; and be it in *either* hand, you can do no good by putting on the *ten*; by keeping the three together, you render it impossible for your adversary to make one trick in the suit.

87. It often happens that, with only *three* cards remain-

ing in his hand, the leader has the worst trump and ace queen, or some tenace of another suit. In this case he should lead the trump, to put it into his adversary's hand to play. By these means, he preserves the tenace. This, though self-evident on proper consideration, is what none but good players ever think of.

88. Though it is certainly more regular to win your adversary's as well as partner's lead with the lowest of a sequence, still I recommend occasional deviations from that maxim; as it is of the greatest advantage to give your partner every information in *his* or *your own*, so it is often to deceive your adversaries in *their suits*. It will now and then deceive your partner also; but if done with judgment, it is, I think, oftener attended with good than bad effect.

There are also other situations, where it is highly necessary to deceive the adversary. A, last player, has a tierce major and a small trump; a tierce-major with two others of a second suit; king, and a small one of a third; with queen or knave, and a small one of the fourth; of which his adversary leads the *ace*. It is so very material for A to get the lead, before he is forced, that he should without hesitation throw down the queen, as the most likely method to induce his adversary to change his lead. But this mode of play should be reserved for material occasions, and not by its frequency give cause for its being suspected.

89. Beginners find it difficult to distinguish between original and forced leads. When a player changes his original suit, he commonly leads his strongest card of another, to give his partner the advantage of a finesse. In this case you are to play this, as if it was your *own* or *adversary's* lead,—keep the commanding card, tenace, &c., and do not return it, as if it was an original lead.

90. There is nothing more necessary to be explained to the beginner, than what is usually denominated *under-play*, as it is a constant engine in the hands of the *experienced*, to use successfully against the *inexperienced* player. In other words, it is to return the lowest of your left-hand adversary's lead, though you have the highest in your hand, with a view of your partner's making the third best, if he has it, and still retaining the commanding card in your hand.

91. To explain this farther, suppose *A*, fourth player, has ace and king of his left-hand adversary's lead; to under-play, he wins the trick with the ace, and returns the small one, which will generally succeed, if the leader has not the *second* and third in his own hand. You will see by this, if you *lead* from a *king*, &c., and your right-hand adversary, after winning with a ten or *knave*, return it, you have no chance to make your *king*, but by putting it on.

92. The following is another situation to under-play: *A* remains with the first, third, and fourth cards of a suit, of which he has reason to suppose his left-hand adversary has the *second guarded*; by playing the fourth, it is often passed, and *A* makes every trick in the suit.

[N. B. This sort of play is always right in trumps; but if weak in *them*, it is generally the best play to make your certain tricks as fast as you can; for if you have not *your share of them*, somebody must have *more* than their *own*, and of consequence be weak in some other suit, which probably is your strong one.]

93. Keep the trump card as long as you can, if *your* partner leads trumps; the contrary, if your adversary leads them. In the former instance, supposing the eight turned up, and you have the nine, throw away the latter; in the last (though you have the seven or six) play the card you turned up.

94. When *your* partner is to lead, and you call before he plays, it is to direct him, if he has no honor, to play off the best trump he has.

95. Though according to the strict laws of Whist, all words and gestures are prohibited; yet, like all other laws not enforced by penalties, they are continually violated. There are, indeed, few players who do not discover, in some degree, the strength of their game, or their approbation or disapprobation of their partner's play, &c. As this is on one side often a material advantage to the party transgressing, so it is quite allowable for the adversaries to make use of it. Attentive and silent observation will frequently give an early insight into the game, and enable you to play your hand to more advantage than by adhering to more regular maxims.

96. Though tenace, or the advantage of position, cannot be reduced to a *certainly*, as at *piquet*; and though it is often necessary to relinquish it for more certain advanta

ges; still no man can be a Whist-player who does not fully understand it. The principle is *simple*, but the combinations are *various*. It is easily conceived, that if *A* has ace, queen, and a small card of a suit, of which *B* has king, knave, and another; if *A* leads the small card, he remains tenace, and wins two tricks; whereas, if he plays the ace, he gives it up, and makes but one. But if *B* is to lead, he has no tenace, and lead which card he will, he must make *one* trick, and can make no more. This easy instance, well considered, will enable the player, with some practice, to adapt it to more apparently intricate situations.

97. The following cases, which happen frequently, will further explain this: *A* is left with four cards and the lead, viz., the second and fourth trump, and the ace and a small card of a suit not played. Nine trumps being out, *B*, his left-hand adversary, has the first and third trump, king and a small one of the suit of which *A* leads the ace. *Query*—What card should *B* play? *Answer*. The *king*; by which he brings it to an equal chance whether he wins three tricks or two, but if he keeps the king he cannot possibly win three.

By placing the cards you will perceive, that, if *B*'s partner has a better card than *A*'s, it prevents *A* from making either of his trumps, which, had *B* retained the king, he must have done.

98. *A* has three cards of a suit not played (the last remaining), viz., king, queen, and ten; *B*, ace, knave, and another; *A* leads the *king*; if *B* wins it he gives up the tenace, and gets but one trick; whereas if he does not, he makes his ace and knave by preserving it.

99. *A* has ace, knave, and ten of a suit which his partner leads. *Query*—Which should he put on? *Answer*. The *ten*, particularly if it is a forced lead; by this he probably wins two tricks. If he puts on the ace, and his partner has no honor in the suit, he gives up the tenace, and can only win one.

100. Tenace is easily kept against your *right-hand*, but impossible, without great superiority of skill, against your *left-hand* adversary.

101. To explain what is meant by playing to points, place the following hand before you: *A* has the two *lowest* trumps, and two forcing cards, with the lead. The two *best demonstrably* in the adversaries' hand; though *uncer*

*tain* it in the same or divided. Nine cards being played, and no trump remaining. *Query*—What is *A* to play? *Answer*. This can only be decided by the situation of the score, and whether or no it justifies the hazarding two tricks for one. The least consideration will convince the player, that, before the score is much advanced, it would be high'y improper for *A* to play a *trump*, because he manifestly ventured two tricks for one; of course he should secure two tricks by playing a forcing card. But suppose *A* to be at the score of *seven*, and that he has won six tricks, he should then as clearly venture to play the trump, because, if the trumps are divided, he wins the game, or otherwise remains at seven, which is preferable to the certainty of scoring nine. But if the adversary is at nine, this should not be done, as by hazarding the odd trick, you hazard the game.

[N. B. This mode of reasoning will in general direct you where and why finesses are proper or improper. For there is scarcely one, though ever so right in general, but what the different situations of the score and hand may render dangerous and indefensible.]

102. The following critical stroke decided one of the most material rubbers that ever was played, and is recommended to the attentive perusal even of proficients.

The parties were each at *nine*. *A* had won *six* tricks, and remained with *knave* and a *small* trump, and two diamonds, with the *lead*. *B*, his left-hand adversary, with the *queen* and *ten* of trumps, and two clubs. *C*, his partner, with two small trumps, and two diamonds. *D*, last player, with *ace* and a small trump, a club, and a heart. *A* led a diamond, which, being passed by *B*, was to be won by *D*. *Query*—How is he to play, to make it possible to win the odd trick? *Answer*. *D* saw that it was not possible, unless his partner had either the two best trumps, or the first and third, with a successful finesse. He therefore trumped with the *ace*, led the small one, and won the game.

[N. B. In another score of the game, this would not be justifiable, as the chance of *losing* a trick is greater than of gaining one by it.]

103. The attentive perusal (in the mode prescribed) of these maxims will, I think, with a little practice, enable a beginner to play with very *good cards* to advantage. The

difficulty of the game does not consist in *this*, for aces and kings *will* make tricks, and *no* skill can make a *ten* win a *knave*. But there are hands which frequently occur when skilful players win, where bunglers lose, points, and (unless when the cards run very high) it is on the playing of *such* success depends; viz., ace or king and three other trumps, a tierce-major, with others of a *second* suit, with a *probable trick* in a *third*; the player's plan should be to remain either with the *last trump*, or with the *last but one*, with the *lead*; and to accomplish this *last*, he must *not win* the second lead with the commanding trump, but reverse it for the third. Nothing *then* but five trumps in *one hand* can probably prevent his establishing his long suit, for he *forces* out the *best* trump, and the thirteenth brings in his suit again, which (without the lead after the third round of trumps) would be impossible.

104. As this maxim is of the utmost consequence, the following cases, which happen frequently, are added, to make it more clearly understood:

1st. *A* has ace and three trumps, a strong suit, headed by a tierce-major, and a probable trick in a third, with a lead. *Query*—How should this hand be played? *Answer*. *A* should lead a trump; but if his partner wins and returns it, *A* should *not* put on his ace, but suffer it to be won by his adversary. When either *A* or his partner gets the lead, he of course plays a trump, which being won by *A*, he remains *with the lead*, and *one* but not the *best* trump, though they should not be equally divided. This (his strong suit having forced out the *best*) establishes it again, notwithstanding the adversary may command the other suits, which are by these means prevented from making.

[N. B. Had the ace been put on the second lead, the force would have been on *A*, and *his strong* suit entirely useless.]

2d. *A*, with a similar hand, has ace, king, and two small trumps. If the adversaries lead trumps, he should not win the *first* trick, even if *last* player. *By this*, after the second lead, he still retains the *best* for the *third*, according to the maxim, and establishes his suit (though the best trump keeps up against him) unless there are five in one hand originally.

3d. With ace, queen, and two small trumps, do not win

the *knave* led on your *left hand*, but let it be played again, according to the same maxim.

As the following, or nearly similar situations frequently occur, I recommend them to the attentive perusal of those students who, feeling within themselves that they comprehend what I have called the alphabet, wish to procure a gradual insight into the game, the whole combinations of which, I cannot too often repeat, proceed from very plain and simple principles; but it requires much reflection to comprehend the same maxim, when applied to inferior cards, that appears self-evident in the superiors. There is scarcely a player, who, if he has the ace, king, and knave of the suit of which his right-hand adversary turns up the queen, but will lead the king, and wait for the return to finesse his knave. But with ace, queen, and ten (the knave being turned up on his right hand), the same player will not see that his lead, if he plays a trump, is the *queen*, and that one and the same principle actuates the players on both occasions, and so through the suit.

It constantly happens that the adversary on the right hand, having won his partner's lead with the ace or king, returns the *knave*. In this case do not put on the queen, as the probability is against its being finessed. But on all these occasions, play without hesitation, which constantly directs a skilful adversary where to finesse to advantage.

It frequently happens, when you have led from six trumps, that after your second lead you remain with three or four trumps, the *best* in your adversary's hand; in these situations play a small trump, which has these two advantages;—1st, to prevent the stopping of your partner's suit; and 2d, to give you the *tenace*, in whatever suit is led by the adversary. This, *mutatis mutandis*, will show that it is bad play to put out the best trump, leaving others in the hand of *one* of your adversaries. It may do good to keep it up, by stopping a suit, and can answer no good purpose whatever to play it out.

*A* remains with the best trump (say the *ten*) and a small one, with some losing cards, *B*, his partner, having clearly the second best (say the *nine*), with some winning cards; the adversaries having one small trump and winning cards of the other two suits. *A* is forced. *Query*—How is he to play? *Answer*. *A* is to ruff with his best, and lead out

his small trump, by which he puts it into his partner's hand to make *his* winning cards, and renders those of his adversaries of no use whatever. This mode of play would sometimes be right, even when it was not *certain* whether the second best trump were in his partner's or his adversary's hand; but the fine player alone can be expected to distinguish on so nice an occasion.

There are points where good players disagree. Some play what is called a *forward*, others a more *timid* game. Some commonly put on a king second; others but rarely. In these cases a man may play either way without committing error; but where all good players are of the same opinion, it should be received as an axiom—no good player puts on a queen, knave, or ten second; of course, it should on all occasions be carefully avoided.

105. The possession of the last trump is of most material advantage in the hands of a good player. *A* has the thirteenth trump, with the ace and four small ones of a suit not played, of which the adversary leads the king and queen; by passing them both, *A* probably makes three tricks in the suit; but had he won the king, he could not possibly make more than one.

106. When it is at your option to be eight or nine, it is material always to choose the former score.

107. Observe carefully what is *originally* discarded by each player, and whether *at the time* the lead is with the *partner* or *adversary*. If with the *former*, it is invariably meant to direct the *partner*: if with the *latter*, it is frequently intended to deceive the *adversary*, and induce him to lead to his strong suit.

108. You are not only to take every method to preserve the tenace or advantage of the position to yourself, when it is evident that the winning cards lie between *you* and your adversary, but also to give it as much as possible to your partner, when you perceive the strength in any suit is in the hands of him and your left-hand adversary; always keeping in your mind, that, *when* the *latter* or *you* lead, the tenace is *against*; if your partner lead, it is *for*, *the adversary*. It frequently happens, that, by winning your partner's trick, when last player, you accomplish this. *A* has *king, knave* (or any other second and fourth card), with a small one of a suit that *B*, his left-hand adversary, has the first and third, and another, with the lead



if *A* leads his card, and *B*, *your partner*, wins it, you, *last player*, should if possible win the trick, though it is your partner's. By which means you prevent *A* from making a trick, which he must have done had the lead remained with *B*.

109. As I have ventured to recommend occasional deviations from what is considered as one of the most classic maxims, i. e., leading from single cards, without that strength in trumps hitherto judged indispensably necessary to justify it; I give the reasons that influence my opinion in favor of this practice, with those generally alleged against it, leaving the reader to determine between them. Two objections are made, which it cannot be denied, *may* and do happen. The first, that if your partner has the king of the suit *guarded*, and the ace behind it, he loses it; which would not be the case if the lead came from the adversary. The second and most material is, that your partner, if he wins the trick, may lead out trumps on the supposition it is *your strong suit*, or the *adversaries* from suspecting your intention. On the contrary, the *constant* and *certain* advantages are the preservation of the tenace in the other *two suits*, which I suppose you to *have*, and the *probable* one of making your *small* trumps, which you could not otherwise do. *A* has four small trumps, ace, queen, &c., of the second suit; king, knave, &c., of a third; and a single card of the fourth. In these sort of hands, I am of opinion that the chance of winning by leading the single card is much greater than of losing tricks; and I appeal to those who are in the habit of attending Whist-tables, whether they do not frequently see the players who proceed more exactly according to the maxims of Hoyle, &c., after losing the game, trying to demonstrate that this ought not to have happened, and that they have been vanquished by the bad, not good, play of their adversaries. I do not recommend *in general* leading from single cards, unless very strong in trumps; but with such hands as I have mentioned, I am convinced it may be occasionally done with *very great*, though not *certain* advantage. It may not be unnecessary to inform the reader, that most of Hoyle's maxims were collected during what may be called the infancy of Whist; and that he himself, so far from being able to teach the game, was not fit to sit down even with the third-rate players of the present day.

I shall conclude these maxims by a short recapitulation of the most material ones, by way of fixing them in the minds of the readers.

1st. Let them be assured, that, without comprehending the leads, modes of playing sequences, and an attentive observation of the board, it is as impossible to make any progress in the science of Whist, as to learn to *spell* before they know their alphabet.

2d. That accustoming themselves to reason by analogy will alone teach them to vary their play according to circumstances, and show them that the best play in *some* is the worst in *different* situations of the game. It is common to see even good players hazard the game, merely to gain the applause of ignorant bystanders, by making as much of their cards as they are capable of; but this pitiful ambition cannot be too much guarded against. Avoid also the contrary extreme, the faults of the *old*, and many of the imitators of the *new*, school. These never part with a tenace or *certain* trick, though for the probability of making *several*; and are like fencers who parry well but cannot attack. No player of this kind can ever excel, though he may reach mediocrity.

I must also repeat my advice to *proficients*, to vary their play according to the set they are engaged with; and recollect that it would be of no advantage to speak French like Voltaire, if you lived with people who are ignorant of the language.

*On Leads.*—1. The safest leads are: from sequences of three or more cards *lead* the *highest*, and *put on* the *lowest* to your partner's lead; but the *highest* on your adversary's. With a tierce to the king and several others, begin with the *knave*.

2. With ace, king, knave, and *three* small trumps, play out the *ace* and *king*; with only *two*, the *king*, and wait for the finesse of the *knave*. In other suits, without great strength in trumps, or with the hopes of a particular *point*, do not wait for the finesse.

3. Ace, king, and five others, lead the ace in *all suits*. With four or less, the lowest, if trumps. In other suits, always the ace, unless all the trumps remaining are with you and your partner; in this case a small one.

4. Ace, queen, knave, &c., in all suits, the *ace*. Ace, queen, ten, with others, in *trumps*, a small one; but if with

three, unless very strong in trumps, lead the ace in other suits.

5. Ace, knave, with small ones, lead the lowest in trumps; in other suits, if with more than *two*, lead the ace, unless very strong in trumps.

6. Ace, with four small ones, in trumps, lead the *lowest*. If with four or more in other suits, and not very strong in trumps, the *ace*.

N. B. It is the general custom, with ace and one (two, to lead the ace. This is right if you have reason to think that your partner's suit, otherwise lead the small one.]

7. King, queen, ten, &c., in all suits, lead the king; but if it *passes*, do not pursue the lead, as *certain* the ace is in your partner's hand, as it is often kept up, but change your lead, and wait for the return from your partner, when you have the finesse of the ten, if necessary.

8. King, queen, and five others, in all suits, the *king*. With four or less, in trumps, lead the lowest. In other suits, always the king, unless you have the two only remaining trumps; if so, you may play a small one.

9. King, knave, ten, &c., in all suits, lead the ten. King, knave, and two or more small ones, the lowest.

[N. B. You should not lead from king, knave, and a small one, unless it is clearly your partner's suit, in which case, play off your king and knave.]

10. Queen, knave, nine, and others, lead the queen. Queen, knave, with one other, the queen. Queen, knave, with two more, the lowest. Queen, ten, and two others, the lowest. Queen, and three small ones, the lowest. Queen, or knave, with only two, the queen or knave.

[N. B. The trump card sometimes occasions a deviation from these rules. *A* has the ace or king, with a sequence from the ten downwards, of the suit of which his left-hand adversary turns up knave or queen. *A* should lead the *ten*. If the knave or queen be put on, you have a finesse on the return with the nine; if not, your partner, with an honor will pass it, and is either way advantageous.]

The following calculations are sufficient for a beginner:

That either player has not one named card, not in your hand, is	2 to 1
5 to 4 in favor of his having	1 of 2
5 to 2	1 in 3
4 to 1	1 in 4

[N. B. The odds are so considerable, that no player has two or more named cards, that scarce any situation justifies playing on this supposition, except the impossibility of *saving* or *winning the game* otherwise; of course, further calculations are more for curiosity than utility.]

The odds of the game are calculated according to the points, and with the deal:

1 love	.	.	.	.	.	.	.	10 to 9
2 love	.	.	.	.	.	.	.	10 to 8

and so on, except that 9 is considered as something worse than 8. It is 3 to 1 in favor of the first game.

[N. B. Notwithstanding that calculations are in general accurate, it is difficult to conceive that 10 in 20 is 3 to 1, while 5 in 10 is but 2 to 1, and even 6 in 10 is but 5 to 2. I am convinced whoever bets the 3 to 1 will lose on the long run; and on the contrary, he who bets the 2 to 1 and 5 to 2 will gain in the same proportion.]

The odd trick has always been supposed in favor of the dealer; but this is an error, as the dealer has the advantage in this, as in every other score.

*Laws of Whist.*—1. If a card be turned up in dealing, the adverse party, on naming it, may call a new deal, unless they have looked at or touched the cards, so as to have occasioned it; but if any card, except the last, is faced, it is decidedly a new deal.

2. Should any card-player have but twelve cards, and the others their proper number, the deal is good; and he who has the twelve cards pays for any renounce he may have made; but if either have fourteen cards, the deal is *lost*.

3. If the dealer does not turn up the last card, the deal is *lost*.

4. The dealer should leave the last card on the table till he has played; after which nobody can ask for it, though they may inquire what is trumps at any time. Should he leave it on the table after the first round, it may be called, as if shown by accident.

5. Every person has a right, before he plays, to call on the players to place their cards before them. It is, therefore, a quibble, to say they have no right to make that demand.

6. The party who reminds his partner to call after the trump is turned up forfeits a point.

7. If one of the players omit playing to a trick, and remain with a card too many, it is at the option of the adversaries to call a new deal.

8. If *A* plays out of his turn to his partner's lead, the last player may play before the first; if to his adversary's, his partner may be compelled to, or prevented from, winning the trick, at their option.

9. Mistakes relative to tricks may be rectified at any time during the game, whether called or not. Also honors, if proved to have been called in time, though not scored; but they cannot be claimed after the trump is turned up.

10. If one party call at any score but eight, the adversaries may, after consulting, call a new deal; the same if one calls without *two*, or the other answers without *one* honor.

11. If any player calls *after* he has played, the adversaries may call a new deal; but not consult together.

12. If any person plays *out of his turn*, the adversaries have the option to call *that* card at any time, or direct the player whose turn it was to play any suit they choose.

13. If *A*, supposing that he has won a trick, lead again before his partner has played to it, the adversaries may oblige his partner to win it, if he can.

14. Any player may call a card from his adversary, if he names it, and proves the separation. Should he name a wrong one, he may have his best or worst card called of any suit played during the deal.

15. Cards thrown down cannot be taken up again, but may be called by the adversaries. They may be shown down by the player, if sure of every trick.

16. There are in fact four penalties on a revoke, which take place of every other score. The adversaries may take three tricks from the party revoking, or three from their score, or add three to their own; and if there still should remain enough to make the party revoking game, they cannot win it, but remain at nine.

17. A revoke is not established before the party revoking has played again, or the trick been earned and quitted; but the adversaries, at their option, may call for the highest or lowest of the suit at the time, or the card shown at any time during the deal.

18. If a revoke be claimed, the adversaries forfeit the penalties of a revoke, if they mix the cards before it is determined.

19. No revoke can be claimed after the cards are cut for the next deal.

[N. B. It is now settled that either of the players may insist on the cards being placed at any time previous to their being put together. It is also settled, that, where a bet is made that either of the parties scores two, the bet is won by honors, though the adversary has won the game by cards;—supposing that *A* makes two points, if *B*, his adversary, being at 7, makes three by cards, if *A* has two by honors, he still WINS HIS BET.]

*Proposed Laws.*—Though these laws are excellent as far as they go, yet experience convinces us they are inadequate to meet the various cases that continually occur at Whist-tables. Hence disputes, wagers, references, &c., arise, which are often decided differently by different referees, unsatisfactorily to the disputants, and sometimes unaccountably to those interested. It has, therefore, long been a desideratum, that a code should be attempted, which, having undergone the ordeal of examination by proper judges, should, with any addition they may think proper to make, be hung up in various Club-rooms, as a classical authority to be referred to on all occasions. As nobody has yet undertaken this necessary task, whose acknowledged judgment would prevent all difference of opinion, I have attempted something of the kind. The cases, with their decisions, I know to have happened; and the consequent rules which I endeavor to establish are founded on the following principle of all laws; viz., that *penalties* should be in exact proportion to the *advantages possible* to accrue from the transgression.

Whether these regulations are adopted or not, if they stimulate some person more capable of the task to accomplish what I fail in, I shall by no means regret the trouble I have taken, or be mortified at the rejection of my opinions.

CASE 1. The parties were each at the score of 8; *A*, the elder hand, called, having but one honor in his hand, and his partner did not answer it. *B*, the next adversary, though he had two honors, did not call, as he of course thought it could be to no purpose. The game being played

out was won against the honors. This was referred on the spot, and decided in favor of the tricks; but, in my opinion, so improperly, that I do not hesitate to propose the following law to be added to the present code:

["Whoever calls, having only one honor in his hand, should forfeit in proportion to any advantage that actually *does* or *may* possibly accrue from the fault. Should it prevent the adversaries from calling, after the hand is played out, the honors shall take place of the tricks."]

CASE 2. The dealer, after showing the trump card, through awkwardness, let it fall on its face. It was determined on the spot that the deal should not stand good; but the card not having been seen, as there could be no possible advantage made by the mistake, I am of a different opinion, and propose the following addition to the third law as it now stands in this book:

["But if the card be shown and falls on its face by accident *afterwards*; then the deal to stand good."]

CASE 3. *A*, playing out of his turn, *B*, his partner, was directed to play a trump; *B*, however, led another suit, and three or four cards were played before it was discovered that *B* had a trump in his hand. It was referred to me on the spot, as no printed laws reached the case. I decided that the cards should be taken up again and a trump led by *B*, as directed. This decision was approved by both parties, and I propose it as a law on any similar occasion.

CASE 4. *A* called at 8; his partner did not answer, though he had an honor, having a bet on the odd trick. The adversaries contended that the deal should not stand, and a wager was laid in consequence, and referred to me. I decided that the *game* was fairly won, because there could be no possible advantage made of the circumstance so far as related to the *game*, though it might as to the *trick*, had that been the case referred. I think it impossible to object to the following law, viz.:

"No one is obliged to answer to his partner's call even though he has the other two honors in his hand."

CASE 5. *A*, at the score of 8, on gradually opening his hand, saw two honors in it immediately, and told his partner of it, who did not answer. *A*, continuing to look at his cards, found a third honor, and showed them down. It was contended that he had no right to do this, and de-

cided, as I hear, against him; but, I am fully convinced improperly, and I propose a law, that

“No man having three honors in his hand can be precluded from taking advantage of them at any time previous to his playing a card.”

I shall now attempt to frame a law, which, if agreed to, will, in my opinion, put a stop to a practice, that, though perhaps not meant to be, is in itself absolutely unfair, and, what is still worse, is the parent of all those unpleasant disputes and altercations which form the only objections to a game in every other respect calculated for rational amusement. I need scarcely add, that I mean the discovery, by words or gestures, of your approbation or dislike of your partner's play, before the deal is absolutely finished. I do not mean to prevent talking over the last hand between the deals, but that it should be absolutely prohibited, under a severe penalty, to say a word between the turning up of the trump card and playing the last card of the deal, except what is already allowed by the rules of the game, such as to ask what is trumps, to desire the cards may be drawn, &c. The law I propose is this:

“Whoever shall, by word or gesture, manifestly discover his approval or disapprobation of his partner's mode of play, or ask any questions but such as are specifically allowed by the existing laws of Whist, the adversary shall either add a point to his own score, or deduct one from the party so transgressing, at his option.”

*On the terms “Tenace” and “Finesse.”*—I have been desired by some beginners, to whom this book is particularly addressed, to give a minute definition of two words, which, though *universally* used, are not *generally* understood. I mean *tenace* and *finesse*. Indeed, the game depends so much on the comprehension of their principles that any man desirous of obtaining even a competent knowledge of it will never regret the trouble of the study.

Many parts of Whist are mechanical, and neither maxims nor instructions are necessary to inform the beginner that an ace wins a king; or that you must follow the suit played, if you have one in your hand.

The principle of the *tenace* is simple. If A has the ace and queen of a suit, and B, his adversary, has the king and knave, the least consideration will show that, if A leads, B wins the trick, and *vice versa*; of course, in every situation



It is the mutual plan of players by leading a losing card to put it into the adversary's hand to oblige *him* to lead that suit, whereby you preserve the tenace. So far is easily comprehended; but it requires attention, with practice, to apply the *principle*, so obvious in the *superior*, to the *inferior* cards, or see that the same tenace operates occasionally with the seven and five, as the ace and queen, and is productive of the same advantage. A, *last* player, remains with the ace and queen of a suit not played, the last trump and a losing card. B, his *left-hand adversary*, leads a forcing card. *Query*—How is A to play? *Answer*. I. three tricks win the game, or any particular point, he is not to ruff, but to throw away his losing card, because, his left-hand adversary being then obliged to lead to his suit, he remains *tenace*, and must make his ace and queen. But upon the supposition that making the four tricks gains him the rubber, he should then take the force, as in these situations you are justified in giving up the tenace for an equal chance of making any material point.

The *finesse* has a near affinity to the tenace, except that the latter is equally the object where *two*, and the former only where there are *four* players. A has the ace and queen of a suit led by his partner. Now the dullest beginner will see it proper to put on the queen; and this is called finessing it, and the intention is obviously to prevent the king from making, if in the hand of his right-hand adversary. Should it not be there, it is evident you neither gain nor lose by making the finesse; but few players carry this idea down to the inferior cards, or see that a trick might be made, by a judicious finesse, against an eight, as a king;—but to know exactly when this should be done requires more skill than in the more obvious cases, united with memory and observation. Another case of finesse, even against *two* cards, frequently occurs, and the reason, on reflection, is self-evident.

A leads the ten of a suit of which his partner has the ace, knave, and a small one; B should finesse or let the ten pass, even though he knows the king or queen is in his left-hand adversary's hand; because he preserves the tenace and probably makes two tricks; whereas, had he put on his ace, he could make but *one*;—in short, *tenace* is the game of position; and finesse, the art of placing yourself in the most advantageous one.

The trumps all out, A remained with the ace, queen, knave, and two others of a suit not yet played, and the lead. The adversaries had five tricks and the odd trick decided the rubber; consequently he must win four out of the remaining five cards to save it. I need not observe, that the ace is the card usually led from such a suit; but A considered that by so doing it was highly improbable he should establish the suit, and that his sole hope was to deceive the adversary. He led the queen, which was won by the king; and as his partner had not the ace, the adversary naturally concluded it to be in *his* partner's hand, and of course that by returning this suit he must win the game. The consequence was that A won the four tricks and the rubber.

---

## OBSERVATIONS ON SHORT WHIST.

A NEW game has lately come into fashion, which is denoted SHORT WHIST. This, though apparently played on the same principles, is in many respects essentially different from the *Long Game*: so much so, that it appears obvious to me, a very critical player at the *one* may be deficient at the *other*. There have been, I presume, two inducements for this alteration; the *one* to promote a quicker circulation of the cash, and make the play deeper; the other to reduce the advantage of the *good* over the *bad* player, by approximating a game of skill still nearer to a game of chance. That it has both these effects is evident, for Short Whist is much higher play at a guinea, than Long Whist at two guinea points; and I am convinced that the fewer points to be played for, the greater the advantage to the inferior player: on the supposition that the honors, on an average, are four in the Long, and two each game in Short Whist, I think the *good* player has double the advantage in the former to what he has in the latter game, having twice the number of points to play for. A very good player at one game would undoubtedly, by reflection and practice, become so at the other; both are games of attack and defence, and a great deal depends on properly judging which is to be adopted; but no rules can

give what depends on natural quickness and observation. In general, however, I think the forward game is oftener right in the New than in the Old Whist. To force your partner, and endeavor to steal a trick, would be thought often allowable in the Short, when in the Long Game it would be condemned.

The odds are also very considerably altered, and *cæteris paribus*, I conceive it is at least five to four in favor of the dealer for the game, and six to five for the rubber in the New; whereas in the Old Game it is at *most* gold to silver, or 21 to 20. To conceive this, you must consider that it is little more than two to one against the turning up an *honor*; and *having* turned one up, it is nearly an even bet that the dealer scores two by honors. For, as two out of the other three must be in the *hands* of one party, and the dealer and his partner having twenty-five cards, there is only twenty-six to twenty-five against *their* having them.

This is so decided an advantage, where five is the number to be played for, that I am confident two bad players, with the first deal in every game, would in a long run beat the two best in England.

In Short, as in Long Whist, though the knowledge and practice of general rules may constitute a tolerable player; yet, to acquire any excellence, a critical perception when and how these are to be departed from is absolutely necessary. There are few things to be observed in which there is a considerable difference in the two games; though *three*, in the *first* instance, is nearly as good as *four* (I mean your adversaries *not* having scored a *point*), still it is by no means so if *they* are also three or four. The reason is obvious; it is the chance of calling which gives eight the advantage over nine; but this not being allowed at *three*, it is evident that if your adversary is at *four*, and you have two by honors, three is not better than two, as without the odd trick you lose the game. Of course, in the beginning of a game, no *finesse* is justifiable on which depends your scoring two or four, when you have three certain in your cards.

It is easy to conceive, that with a very good hand it is no improbable that you may score five; though highly so, that you do not *ten*. Of course bold play is much oftener successful in the Short than the Long Game, and stealing a

trick, which will save the game in the one, will, in case of a great hand, seldom have that effect in the other

In contradiction, however, to *my* opinions, I hear that the good players are fonder of the *New* than the *Old Game*; though I can see no argument in favor of this, except (as I before premised) that it circulates the money quicker.

I cannot omit one observation: Though, with *good* players, the lead nearly counterbalances the advantages of the *deal* with *bad* ones, it is of little or no advantage; of course, it increases that of the dealer. The first lead in both games requires judgment, and is so little comprehended that it is generally twelve to one a wrong card is played, and the fate of the whole hand frequently depends upon *it*. These are, however, such plain situations that it is impossible to make a mistake.

At Short Whist, the *first deal*, there is scarcely any finesse that is not justifiable, when the failure leaves you at *three* instead of *four*.

---

## DUMBY, OR THREE-HANDED WHIST.

THIS game is played exactly in the same manner as four-handed Whist, with the exception that one of the hands, that called Dumby, lies exposed and spread on the table throughout the game, and is played by the partner to whom it is allotted, in conjunction with his own.

Three persons draw from the pack in the usual manner, and he who draws the lowest card takes Dumby as his partner, and the deal, with the choice of cards and seat.

When the rubber is over, it becomes the turn of the party who had cut the next lowest card to take Dumby, with all its privileges, choosing another seat or keeping his own.

When the second rubber is finished, the third player takes the Dumby, and this is called having a round at Dumby.

In distributing the cards, the hand of Dumby is dealt as usual, and then the partner arranges them as he pleases, with the faces upwards. Dumby has his deal in turn.

The advantage which the partner of Dumby is supposed

to derive from playing a hand which he can see, and therefore adapt to his own, is generally supposed to be about one point in ten in the long game, and five to four in the short, in the rubber; and sometimes a point is given by Dumby's partner on each rubber.

Deschapelles says: "Among players of moderate pretensions, the defender has a trifle the best of it; among good players, it is equal; and among first-rate players, the assailants have the best by a trifle."

The same authority says, that "in playing this game, decisive strokes are in favor of the defence (*i. e.* Dumby) in the first rounds, after which the advantage gradually leans to the assailants." He therefore recommends that the defender should act with energy in the commencement, having little or nothing to hope when the play assumes its regular course. On the other side, it behooves the assailants to watch with patience till they see clearly the best course open for their adoption.

It will be self-evident to a Whist-player, that the adversary who sits on the left of Dumby should always lead or play up to what he sees to be the weak suits, and that he who sits on the right should lead or play through the strong ones.

The laws and regulations are, with two or three exceptions, and these not quite agreed, the same as those of the parent game. The principle of three-handed Whist, as regards the acts and liabilities of Dumby, is a spirit of mutual responsibility, and this should influence the game in all its bearings. Dumby may fairly be exempted from fines which arise from errors committed in sight of, and therefore it may be said with the acquiescence of, both parties. A new deal, in most cases, is as much as the adversaries should have a right to claim against Dumby.

If Dumby's partner lead out of turn, the adversaries may either insist upon the card led, or call a suit from either hand. By special exception, Dumby cannot make a revoke; the oversight may be remedied by a new deal.

As regards the other players, more particularly as respects acts not dependent on Dumby, there seems no reason why they should be allowed any exemptions.

## DOUBLE DUMBY,

Is when two persons only play, each having his partner's cards laid faced upon the table.

Each player and the two Dumbies take the deal in turn, and are liable to all the laws previously stated.

Although cards will "beat their makers," the game of Double Dumby is more in favor of the best player than any other at Whist. It undoubtedly is very instructive to the novice, and has been recommended by high authorities as the best mode of studying the game.

Dumby is rarely played, excepting in default of a fourth to make up the battle, and then the dead-hand is usually taken by the three players turn about. The French name for this game is La Mort.

---

## Cribbage.

### THE FIVE-CARD GAME.

CRIBBAGE is a game played by two persons, with a complete pack of fifty-two cards. We shall commence by treating of the five-card game, which, besides being the parent stem, affords the greatest scope for the exercise of skill, and is the most generally played. Sixty-one points constitute the game. These points are scored on a Cribbage-board, of which the following is a representation. It has, as will be seen, sixty-one holes, and in these the points aforesaid are marked; the whole table being subdivided into compartments of five holes each.

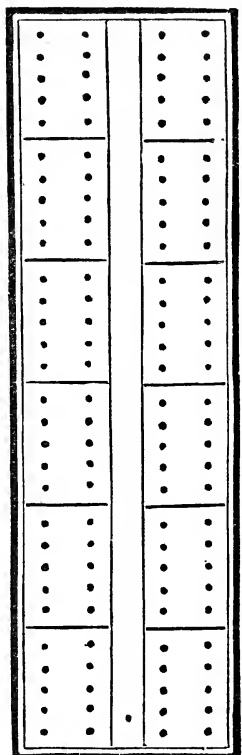
The board is placed either across or lengthways, between the players. It is a matter of indifference how the end of the board from which you commence is placed; but you must count from that end which contains the sixty-first or game-hole; beginning at the outside edge (A or B), and passing along it to the top, then down the inside row to game. To mark the game, each player has two pegs; if the first score be two, stick a peg and leave it in the second

hole, and when next it becomes your turn to mark, place the other peg in the number that gives the points you have to mark, counting from your first peg. When you have to mark a third score, take out the back peg, and reckon from the foremost, which must never be disturbed during the progress of the game, the scores being invariably marked by the hindmost peg of the two. Thus, the foremost peg always keeping its hole, the players can detect the amount that is marked, and check each other's score. To avoid confusion, it is usual for the pegs of each party to be of different colors; although the one player never in any way touches his adversary's half of the board. Before stating out of what results the points so scored arise, it is fit to give the relative value of the cards.

All the kings, queens, knaves, and tens, count as ten each; the rest of the cards according to their ordinary value, as sixes for six, eights for eight, and so forth; aces reckon one only. This means merely their value as cards.

The points which count for the game are made by fifteens, sequences, flushes, pairs, &c. The board being duly prepared, the players cut for the deal, the lowest cribbage card winning the cut. If you play games, you must cut at the termination of each; not so when playing rubbers. The winner of the crib then shuffles the pack, the dealer being entitled to do so the last. How this shall be done, together with all the minutes of proceeding, will be given in the Laws.

The first move of account, is the marking of three holes, by the player who loses the deal, as a make-weight for the adversary's advantage. He is entitled, indeed, to mark them at any part of the game. Five cards, in alternate succession, are then dealt with the faces downwards, one at a time; the rest of the pack being then placed faces



downwards also on the table. The players then gather up their cards, and each having taken out two, they are placed by themselves on the table, with the faces down. These four cards are what is called the "Crib," which becomes the property of the dealer, under certain conditions. Each player having put out his two crib cards, which of course have not been seen by his adversary, the non-dealer cuts the remainder of the pack, and the dealer turns up the top card of it.

These preliminaries thus settled, the game commences by the non-dealer leading, and his adversary playing to him, and announcing the nature of his card. Suppose it a king, he calls "ten," and the dealer replying with an "eight," he, the latter, cries "eighteen," as the amount of the ten and eight. The dealer having thus made eighteen his opponent plays again, and announces the increased aggregate, and thus the play proceeds till the whole amount reaches exactly thirty-one, or as near it without exceeding as can possibly be accomplished by the cards in either hand. He who makes up thirty-one, or, as before said who comes the nearest to it that the cards permit, scores two; the remaining cards in hand, if any, are thrown up.

The better to convey a view of a hand in process of being played, let us suppose the leader plays a three, and calls "three;" the dealer then puts on it a tenth card, and cries "thirteen;" upon this the first leader plays another tenth card, and exclaims "twenty-three;" his antagonist rejoins with a five, and proclaims the total "twenty-eight." The first player finding his third or last card will not come within the prescribed limits of thirty-one, declares his inability to play, by the word "go," and exposes his card by throwing it upon the table. Should the opposite player hold a three, and thus be enabled to make out thirty-one, he plays this card and scores two points; but failing, he throws up his card, but scores one for the "go," because it was he who made twenty-eight, the nearest number to thirty-one. If, however, his last card should be an ace or deuce, he must play it, as it does not exceed the thirty-one; still, however, scoring one for the "go." It is to be understood that at Cribbage, there is no restraint upon the player, as to what card he shall play.

The points which each party has made, during the play, being out the hand, having been all taken at the time they



were gained, and the deal being finished, each party now completes his score, and marks that number of points towards game to which he is entitled. The non-dealer reckons first; and, having marked his gains, if any, on the board, the dealer in his turn counts—first his hand, and then his crib, for the crib belongs to the dealer.

Another deal then takes place, and is conducted in a similar manner; and so on, until either one of the parties has completed the required number of sixty-one, when he is proclaimed the victor, and the game is finished.

*For what you mark at Cribbage.*—Points in *play* can only be made by one of the seven following ways:

Firstly, by Fifteens—Secondly, by Sequences—Thirdly by Pairs—Fourthly, by Pairs-royal—Fifthly, by Double pairs-royal—Sixthly, by the Knave being turned up—and Seventhly, by making thirty-one, or the nearest number thereunto.

Points on *reckoning* the hand and crib, after the hand is played out, can only be made by one of the seven following ways:

Firstly, by Fifteens—Secondly, by Sequences—Thirdly, by *Flushes*—Fourthly, by Pairs—Fifthly, by Pair-royal—Sixthly, by Double pairs-royal—and Seventhly, by the Knave being of the same suit as the card turned up. The various points you are entitled to, under either of these several denominations, being added together, form the whole number contained in your hand or crib; and you score accordingly.

And first of the Fifteens; as often as you make the number fifteen in playing, you score two. The leader, for instance, plays an eight, you put a seven on it, cry “fifteen,” and straightway you score two points. The result is the same whenever you make fifteen, whether in one or more leads or rounds. As already observed, all tenth cards count for ten. The hand being played, you now set about summing it up, taking two points for every fifteen you can make by means of reckoning the cards together of which it consisted. The turn-up, or “start” card, is common property, and available to both players in computing their hands, and to crib also. All this is wholly without reference to any thing that occurred while the hands were being played; and by whatever combination fifteen can be made out of the cards as above enumerated, two points are

added to the score. Should you hold king, knave, and a five, you count for two fifteens; should a tenth card turn up, in this case you score three "twos," that is to say, a third for the combination of your five with such tenth card; and if, instead of being a tenth card, the turn-up should be a five, then you count eight, having four fifteens on the cards. The dealer calculates the crib for fifteens, in the same manner that he does his hand, and uses the turn-up with both—that is, separately; he cannot combine his hand with his crib.

*Thirty-one.*—Every time you make this amount in the course of the game, you score two. But this only applies to the game when in progress of being played; it has nothing to do with the subsequent summing up.

*End-hole.*—If neither party make up thirty-one, then he who plays the card that makes up the nearest number to it, without exceeding it, as already stated, scores one; this is "one for the go."

*Pair or Pairs.*—Every pair made in the play or the hand, reckons for two points. To pair is to play a card of the same description, not of the same suit only. If a tenth card be played, and you can answer it with a similar tenth card during any part of the same hand, without exceeding thirty-one, it is a pair, and counts two. But in these pairs, all tenth cards do not count alike. It must be king for king, queen for queen, and so forth. At the end of the deal, you take the turn-up card to assist you in pairing, and count two for all pairs made by its assistance.

*Pair-Royal, or Prial.*—This consists of three cards of a similar sort, held either in the hand or crib, or occurring in the course of the game, as three kings, three aces, three nines, &c. It scores six. Thus:—if the leader play a six, you put another six on it, and score two for the pair; he then returns a six, makes a pair-royal, and counts six points. If you have a pair-royal in your hand or your crib, you also score six for it; and should you only hold a pair, and turn up the third, it reckons also for six. It is needless to say these combinations do not count for points when other cards have been played between them.

*Double Pair-Royal.*—Four cards of a sort make this combination, for which the score is twelve; alike, whether made in play, or in the hand, or in the crib. The turn-up card reckons with hand and crib in this, as in every other

case. Moreover, should your opponent have made a pair-royal, by playing a third of a sort, you are entitled to the double pair-royal, if you answer him with a fourth.

In taking six for a pair-royal, or twelve for a double pair-royal, you are not to suppose that the six and the twelve are merely increased numbers, bestowed as premiums for such combinations of the cards, and settled by arbitrary arrangement, independent of the rule that two points are allowed for every pair. A pair reckons for two, and the same principle, applied to a pair-royal, produces six; because, as a pair-royal contains three distinct pairs, you score two for each pair. Place, for instance, three sixes in a row on the table, and mark them 1, 2, and 3, thus:

1	2	3
Six	Six	Six

Here Nos. 1 and 2 form the first pair, Nos. 1 and 3 the second pair, and Nos. 2 and 3 the third pair; without the same two cards having ever been reckoned more than once together.

Having analyzed this example, there will be little difficulty in ascertaining the number of pairs to be found by *taking in pieces* a double pair-royal. The readiest way to attain demonstration is to place the four sixes in a row on the table, as you did the three sixes, and number them 1, 2, 3, and 4, thus:

1	2	3	4
Six	Six	Six	Six

Nos. 1 and 2 combined together, form a pair,	
and yield two points, for which carry out .	2
— 1 and 3 form the second pair, and give two	
more . . . . .	2
— 1 and 4 form the third pair . . . . .	2
— 2 and 3 form the fourth pair . . . . .	2
— 2 and 4 form the fifth pair . . . . .	2
— 3 and 4 form the sixth pair . . . . .	2
Total . . . . .	12

Thus we have six distinct pairs in a double pair-royal, which, of course, are thereby entitled to twelve points

Observe, that in making these points, although we reckon the cards over and over again, they always unite in different associations, and the same two cards are never reckoned twice together.

*Sequences*—Consist of three or more cards following in successive numbers, whether of the same suit or otherwise. He who holds them scores one point for every card in the combination, whether it take place in playing or in counting the hand or crib. But there cannot be a sequence under three cards. As in certain other cases, the court cards, king, queen, and knave, rank in sequences, after their usual classification as to rank, and not all alike as tenth cards. To form a sequence in play, it matters not which of the cards is played first, or last, provided the sequence can be produced by a transposition of the order in which they fell. Thus, you lead the five of hearts, your adversary returns the three of diamonds, you then play the four of any suit, and score three for the sequence; he then plays six, and makes four, and so on, as long as the continuous sequence can be made. The spirit of this rule may be applied to all combinations occurring in regular successions.

You here observe that it does not matter of what suit are the cards forming the sequence, nor does the order signify in which they are played. You must not pass thirty-one in making a sequence. If a sequence in play is once broken, it must be formed afresh, or cannot be acted on.

In reckoning your sequences at the close of the deal, you use the card turned up along with your hand and crib; and reckon them every way they will. A single example of this will here suffice:

Suppose the crib to consist of two kings (clubs and diamonds) and two queens (hearts and spades), the knave of spades being the card turned up;—how many can you take for sequences?

Twelve, being four sequences of three each; to be computed by reckoning the knave with the kings and queens; ringing the changes on the latter, somewhat in a similar manner to the mode in which you have been taught to form a double pair-royal. To simplify this, take the knave, the two queens, and the two kings, and spread them before you; when they will count thus:

Knave, with queen of hearts and king of clubs	3
Knave, with queen of spades and king of clubs	3
Knave, with queen of hearts and king of diamonds	3
Knave, with queen of spades and king of diamonds	3

---

Points for the four sequences . . . 12

*The Knave.*—If you hold a knave of the same suit as the card turned up, you are entitled to one point, which you take on reckoning your hand. Should there be, in the crib, the knave of the suit turned up, the dealer, to whom the crib belongs, takes one point on reckoning his crib. In the euphonious phraseology of some cribbage-players, this is termed “one for his nob.”

Should the turn-up card itself be a knave, the dealer immediately scores two points; which, by way of antithesis with “his nob,” is called “two for his heels.” Similar phrases are, after all, rather to be considered as quaint, than vulgar. They recall to our minds the recollection of the once popular game of *Quadrille*, played by the Lady Teazles of the past century, in which the verb “to *beast*” is so indefatigably conjugated.

*A Flush.*—A flush cannot happen in play, but occurs only in computing the hand or crib. A flush signifies that all the cards in hand or crib are of the same suit, in which case you are allowed to mark one point for every card of which the flush is composed. Thus, if your hand comprise three hearts, you will take, on scoring for your hand, three for the flush in hearts; and should the turn-up card chance to be also a heart, you will add another point for that, making four all together. You are not permitted, however, to reckon a flush in the crib, unless the cards, of which the crib is composed, are of the same suit as the card turned up. It is essential to recollect the difference between a flush in the hand, and a flush in the crib.

In reckoning the hand and crib after the deal, you have been already informed that the non-dealer counts first. It will facilitate your reckoning, if you sum up the amount of points to which you are entitled, in the following order: firstly, fifteens—secondly, sequences—thirdly, flushes—fourthly, pairs; pairs-royal, or double pairs-royal—fifthly

the point for the knave. Reckoning up the hand, or crib, is technically termed "showing." Thus the non-dealer is said to have "the first show," a point of immense importance at the final stage of the game; since he may thus be enabled just to "show out," and consequently win the game; while the dealer may hold in his hand and crib points enough to make him out three times over, but altogether useless, since he has not the first show.

The non-dealer having summed up his score, under the observation of his opponent, the latter then performs the same operation, as relates to his own hand. He then turns up the crib, which has up to this time lain *perdue*, and scores all to which it may entitle him.

*The Laws.*—1. In single games there must be a fresh cut for each game; but not so when rubbers are played. The lowest cribbage card wins the cut: when both players cut alike, it is a tie, and there must be another cut.

2. In cutting for the deal, not less than four cards should be removed, and not more than half the pack, that a fair and proper cut may remain for him who cuts last.

3. The cards are to be dealt out one by one, and they must not be touched till the deal has been completed.

4. The dealer may expose his own cards in dealing if he please, but if he shows one of his adversary's, the latter scores two points, and may demand a new deal, provided he does so before turning his cards. When a faced card occurs in dealing, there must be a fresh deal, including all the formalities of cutting, shuffling, &c.

5. If the dealer mis-deal without being aware of it till one of the hands has been taken up, the opposite party may score two, and the cards must be dealt over again. Should his adversary expose a card during the progress of the deal, the dealer may deal over again if he pleases, provided he has not seen his hand.

6. Though both players have the privilege of shuffling the pack previous to the cards being dealt, the dealer has the right to do so last.

7. Should the dealer give his adversary more than five cards, the non-dealer may mark two points, and there must be a fresh deal; but, in such case, the non-dealer must discover the error before he takes up his cards or he cannot claim the two, though there must still be a new deal. Should the dealer, in dealing, give himself more than five

cards, his adversary may mark two points, and either call a fresh deal, or draw the extra card, or cards, from the hand of his opponent. Should the dealer give to either party less than five cards, there must be a fresh deal; and should the dealer deal two cards at once to either party, there must be a new deal, unless his adversary consent to his withdrawing the surplus card; in which case it must be placed on the top of the pack.

8. Should either player find that his adversary has more than five cards in his hand, he can claim two points and a new deal.

9. Should the pack, being dealt from, be touched previous to being cut for the "start," the party so offending forfeits two points.

10. In cutting for the start, the non-dealer must remove at least three cards, and leave not less than four behind.

11. Should the dealer turn up a knave, and neglect scoring the two points for such knave, until he has played his first card, he cannot take the two points.

[He is, however, in time to take the two points, after his adversary has played his first card; a distinction of some consequence, since we are all at times liable to forgetfulness.]

12. The non-dealer must turn out for the crib first. A card once so laid out, cannot be taken up again. Either player confusing his cards with the crib, forfeits two points and his opponent may claim a fresh deal. The dealer alone is entitled to touch the crib, but he may not do so until he takes it up to count it.

13. He who takes more points than he is entitled to, when reckoning his hand or crib, or scoring for a penalty, may be put back as many points as he has over-scored, and then his adversary may add the same amount to his own account.

14. No penalty attaches to a neglect of making points, to which the player is entitled.

15. One player cannot demand of another his aid to make out a score.

*Example.*—Suppose K to say to L, "Am I not twelve?" L replies, properly enough, "I shall neither tell you, nor shall I pass any opinion on the subject. If you take more than you ought, I shall take you down;" *et voilà tout!*

16. If one player touch the pegs of his adversary, save

to correct an error of the score, he shall forfeit two points. If a player touch his own pegs, save when he has a right to score, he forfeits two points. When both pegs have been displaced by accident, the opposite player must be allowed to restore them to their places; or in the event of being refused, he can claim the game. When the foremost peg has been displaced by any chance, it must be put into the hole behind the back peg of the player to whom it belongs.

17. He who scores a game as won, that he has not won, forfeits it.

18. A player who detects his adversary with more or fewer cards in his hand than he has a right to, can score two points and call a new game.

19. A lurch cannot be claimed, unless it be specified in the first instance. When the "lurch" has been agreed to between the players at the commencement of a game, it reckons as a double game; it consists in one player having marked sixty-one before the other has scored thirty-one.

20. When scoring points, if the pegs be quitted, that score cannot be altered. If two cards be played, and any points remain unreckoned, they become forfeited. Should a player put his cards away without taking for them, he forfeits any points he might have claimed for hand or crib.

21. When a card that may legally be played has been shown, it cannot be recalled. If it cannot be played according to the laws of the game, no penalty attaches to the exposure.

22. If a player neglects to play, when he can come in under thirty-one, his opponent may score two.

23. In reckoning a hand or crib, it must be plainly set out, and remain till the other side fully understands the nature of the claims made on account of it.

24. There is no penalty for a number called in mistake in the progress of the game.

25. As already said, the three points appropriated by the non-dealer may be claimed by him during any part of the game; but if his adversary be permitted to score his sixty-one points, it is then too late, for the game is at an end.

26. If either player refuse to pay a penalty that he has incurred, by infringing the rules of play, his adversary may claim the game.



27. Bystanders shall not in any way interfere with the progress of the game.

28. In cases of disputes that do not come within the provisions of these rules, a third party may be appointed as umpire, by consent of the players, and his decision must be adopted as final.

*On laying out for the Crib.*—How to discard in the best manner for the Crib is one of the most scientific parts of the game; and consequently one of the most important.

Firstly, When it is not your own crib, you will lay out such cards as are likely to be, in an average number of cases, of the least possible advantage to your opponent, in the production of pairs, fifteens, sequences, &c.

Secondly, When it is your own crib, you will lay out favorable cards for the crib.

Thirdly, It being your own crib to which you are about to discard, you will prefer consulting the interests of the crib, in preference, even, to those of your hand.

The most advantageous cribbage-cards are fives, sevens, eights, &c., when so assorted as to form fifteens, sequences, pairs, or flushes. The five is, of all others, the most useful card, since it makes fifteen equally with either one of the tenth cards; of which there are no fewer than sixteen in the pack. Fives must therefore be in general the most eligible cards to lay out to your own crib, and the least eligible (for you) to lay out to your adversary; since, in so doing, you are almost certain to give him points. To discard a pair of any cards, again, is mostly bad play, unless it is for your own crib; and cards which follow each other in order, as a three and four, or nine and ten, being likely to be brought in for sequences, are generally bad cards to lay out in the case of its being your adversary's crib. The same calculation should, in its principle, be carried out as far as possible. Suppose you discard, to your opponent's crib, two hearts, when you might with equal propriety have laid out a heart and a club instead,—you here give him the chance, however remote you may fancy it, of making a flush in his crib; which could not be effected by him, had you laid out the heart and club.

To lay out cards, purposely, which are disadvantageous for the crib, is called in the "cribbage dialect" of our ancestors "baulking" or "bilking" the crib.

The least likely cards to reckon for points in the crib,

and therefore generally the best to discard for our adversary, are kings; since a sequence can only be made up to, or as it may be termed, on one side of them; and cannot be carried beyond them. A king is therefore a greater baulk in the crib than the queen. So, again, of an ace,—a sequence can only be made from it, and not up to it; and an ace is, therefore, frequently a great baulk to a crib; though in discarding an ace some judgment is required to be exercised, it being often a good card to hold for play; and forming a component part of fifteen, particularly when combined with sixes, sevens, and eights, or with fours and tenth cards.

The cards, then, best adapted to baulk our antagonist's crib, are, a king with a ten, nine, eight, seven, six, or one; a queen, with a nine, eight, seven, six, or ace, or cards equally distinct, or far off, and therefore certain not to be united in sequence by meeting with any other cards whatever. Of course, particular hands require particular play, and general principles must give way before their exceptions. "Circumstances alter cases;" throughout this work, as in all similar works, the author writes for what may be called "average hands of cards;" and recommends that play which would be most conducive to success in the largest proportion of events.

Never lay out a knave for your adversary's crib, if you can, with propriety, avoid it; as the probability of the turn-up card being of the same suit as the knave, is 3 to 1 against it. Consequently, it is only 3 to 1 but the returning such knave in your hand gains you a point; whereas, should you discard it to your opponent's crib, it is only 3 to 1 against the chance of its making him a point; hence the probable difference of losing a point by throwing out your knave, is only 3 to  $2\frac{1}{3}$ ; or 9 to 7,—that is to say, in laying out a knave for your antagonist's crib, when you could equally keep the same in your hand.—sixteen times—you give way just seven points; it being only 9 to 7, but you give away a point every time you play in this manner; and every single point is of consequence, if contending against a good player. As I just now remarked, there may, of course, occur exceptions to this and every other rule.

The cards which are usually the best to lay out for your own crib, are, two fives, five and six. five and tenth card

three and two, seven and eight, four and one, nine and six, and similar couples. If you have no similar cards to lay out, put down as close cards as you can; because, by this means, you have the greater chance of either being assisted by the cards laid out by your adversary, or by the turn-up; and further, you should uniformly lay out two cards of the same suit for your own crib, in preference, *cæteris paribus*, to two other cards of the same kind, that are of different suits, as this gives you the probable chance of flushing your crib; whereas, should you lay out two cards of different suits, all gain under the head of a flush is at once destroyed. It is mostly good play, to retain a sequence in hand, in preference to cards less closely connected; more especially should such sequence be a flush; and once more remember, that the probable chance of points from the crib is something nearly approaching to twenty per cent. over the hand. It is therefore indispensably your duty, if you wish to win, to give the lead to your crib at the expense of your hand.

In general, whenever you are able to hold a pair-royal in hand, you should lay out the other two cards, both for your own and your adversary's crib; some few cases, however, excepted. For example, should you hold a pair-royal of any description, along with two fives,—it would be highly dangerous to give your antagonist the brace of fives, unless in such a situation of the game that your pair-royal would make you certainly out, having the first show;—or else that your adversary is so nearly home, himself, that the contents of the crib are wholly unimportant. Many other cards are very hazardous to lay out to your adversary's crib, even though you can hold a pair-royal; such as two and three, five and six, seven and eight, and five and tenth card; therefore, should you have such cards combined together, you must pay particular regard to the stage of the game. This caution equally applies to many other cards, and particularly when, the game being nearly over, it happens to be your own deal, and that your opponent is nearly home, or within a moderate show-out. Here then should be especial care taken to retain in hand cards which may enable you to play "off," or wide of your adversary; and thus prevent his forming any sequence or pair-royal. In similar positions you should endeavor, also, to keep cards that will enable you to have a

good chance of winning the end-hole; which frequently saves the game.

*General directions for playing the game scientifically.*—Never, at any period of the game, make a pair, fifteen, sequence, &c., without glancing your eye first at the relative places of the cribbage-pegs, to know whether you are justified in playing a forward or backward game. I repeat, that on this the whole art may be said to turn, of playing Cribbage scientifically.

To gain the end-hole, or point nearest to thirty-one, is, among professed players, justly esteemed a considerable advantage, and should be proportionately kept in view. By attaining the end-hole yourself, you not only score a point, but save a difference of two points by snatching it from your opponent. In playing for this, there is much scope for judgment.

Should you hold a three and a two, it is frequently the best play to lead off the three, on the chance of your adversary's playing a tenth card (*of which never forget that there are sixteen*), making thirteen; when your two "drops in," and produces two points for the fifteen. The same principle applies to the leading from a four and an ace, and has this additional advantage, that should you thus succeed in forming fifteen, your opponent can form no sequence from your cards.

Remember, that when your adversary leads a seven or eight, should you make fifteen, you give him the chance of coming in with a six or a nine, and thus gaining three holes against you. Sometimes this would even tend to your advantage, by allowing of your rejoinder with a fourth card in sequence. For instance, your opponent leads an eight, and you make fifteen by answering with a seven; he plays a six, making twenty-one, and scores three for the sequence; but having a nine, or ten, you play it, and score after him. In all such cases, play to the state of your game; for what would be at one time correct, would be, at another, the worst possible play.

To lead from a pair is mostly good; because, should your opponent pair you, you form a pair-royal, making six holes; while the chance of his rejoining with a fourth is too small to be taken into consideration. It would rarely, though, be correct, to lead from a pair of fives.

When your adversary leads a card which you can pair

it is most y better to make fifteen, in preference, should you be able so to do ; as you will naturally suspect he wishes you to pair him, in order to make a pair-royal himself. But here, as elsewhere, your chief guide is the relative state of the scores.

When you can possibly help it, consistently with your cards, do not, in play, make the number twenty-one ; for your antagonist is then likely to come in with a tenth card.

Should you hold a nine and three, it is good play to lead the three ; because, should it be paired, you form fifteen by playing the nine. The same applies to the holding of a four and a seven, in which case, should your four be paired, you make fifteen with the seven.

The following style of play facilitates your obtaining frequently the end-hole. Should you hold two low cards, and one high card, lead from the former ; but should you hold one low card, and two high cards, lead from the latter ; like other general directions, all this being subject to contingencies.

Holding a ten and five, and two holes being at the moment an object of great importance, lead the tenth card, in hopes of your adversary's making fifteen, when you can pair his five.

Holding a seven and four, it is good play to lead the four ; because, if paired, your seven comes in for fifteen : the same direction applies to your holding a six and three, and three and nine, or other cards similarly related.

When compelled to lead from a sequence of three cards, play off the lowest, or highest, in preference to the middle card.

In laying out for your own crib, suppose you hold a pair of fives, and no tenth card, discard them both. Bear in mind that of all the tenth cards, the knave is of the most importance ; and that those cards which tell best in counting the hand, are not always the best for playing.

If in play, you throw down a four, making the number twenty-seven, your adversary has the chance of pairing your four, and of making at the same time thirty-one. If you make twenty-eight with a three, you incur the same risk. These apparent trifles must be studied, and similar points, if possible, avoided on your part ; while you should be constantly on the watch to grasp them for yourself, should your antagonist leave an opening.

As the dealer plays last, his chances are greater than those of the leader for making the end-hole, or other desirable points in play. The dealer has also in his favor the chance of gaining the two points by lifting a knave. (The knave is called by many Cribbage-players "the Jack.")

The phrase "playing off," is used to denote playing cards which are wide apart, in contradistinction to its reverse, termed "playing on." Thus, should your opponent lead a four, and you answer with a two, three, five, or six, you "play on;" because you give him the option of making a sequence, should he hold the fitting card. But if, in answer to his four, you play a high card, you "play off," since he can have no card capable of forming a sequence. Whether to play "off," or "on," is half the battle, and depends entirely, should you hold the option, on the relative state of the scores.

It is frequently your game, to allow of your adversary's forming a sequence, in order to come in yourself for a longer one. To tempt him to this, play a card close to his, instead of playing off. Suppose you hold a three, four, and five, and your opponent leads a seven:—in this case, should it be to your interest to bestow a certain number of points, in order to realize the same amount for yourself, you play the five; for if he answers with a six, marking three, you play your four, and score for the sequence and fifteen accordingly.

*Odds of the Game.*—The chances of points in a hand are calculated at more than 4, and under 5; and those to be gained in play are reckoned 2 to the dealer, and 1 to the adversary, making in all about 6 on the average, throughout the game; and the probability of those in the crib are estimated at 5; so that each player ought to make 16 in two deals, and onward in the same proportion to the end of the game; by which it appears that the first dealer has rather the advantage, supposing the cards to run equal, and the players likewise equally matched in skill. By attending to the above calculation any player may judge whether he is at home or not, and thereby play his game accordingly, either by making a push when he is behind and holds good cards, or by endeavoring to baulk the opponent when his hand proves indifferent.

*In Favor of the Dealer.*

Each party being even 5 holes going up, is	6 to 4
at 10 holes each . . . . .	12 .. 11
15 each . . . . .	7 .. 4
20 each . . . . .	6 .. 4
Each party being at 25 each . . . . . is	11 to 10
30 each . . . . .	9 .. 5
35 each . . . . .	7 .. 6
40 each . . . . .	10 .. 9
45 each . . . . .	12 .. 8
50 each . . . . .	5 .. 2
55 each . . . . .	21 .. 20
60 each . . . . .	2 .. 1

When the dealer wants 3 and his opponent 4 . . . . .	5 .. 4
In all situations of the game, till within 15 of	
the end, when the dealer is 5 points ahead . . . . .	3 .. 1
But when within 15 of the end . . . . .	8 .. 1
And if the dealer wants 6, and the adversary 11, 10 . . . . .	10 .. 1
Should the dealer be 10 ahead, it is . . . . . 4 or 5 . . . . .	5 .. 1
And near the end of the game . . . . . 10 or 12 . . . . .	12 .. 1
When the dealer wants 16 and the antagonist 11, 21 . . . . .	21 .. 20

*Against the Dealer.*

Both players being even at 56 holes each, is . . . . .	7 .. 5
57 . . . . .	7 .. 4
58 . . . . .	3 .. 2
If the dealer wants 20, and his opponent 17 . . . . .	5 .. 4
When the dealer is 5 points behind, previous	
to turning the top of the board . . . . .	6 .. 5
When he is 31, and the antagonist 36 . . . . .	6 .. 4
When 36, and the adversary 41 . . . . .	7 .. 4

*Even Betting.*

When at 59 holes each player.

In all points of the game, till within 20 of the end, if the non-dealer is three ahead.

The dealer wanting 14, and his antagonist 9.

Ditto..... 11, Ditto..... 7.

## SIX-CARD CRIBBAGE.

THIS game is also played with the whole pack, but both in skill and scientific arrangement, it is vastly inferior to that played with five cards. Still it is a pleasant resource in a dull hour, and abounds with amusing points and combinations, without taxing the mind much. It is played on the same board, and according to the principal portion of the rules of the preceding game: its leading peculiarities may be thus summed up.

The dealer gives six cards to himself and his adversary. Each player lays out two of these for crib, retaining four in his hand. The deal and the "start" card is the same as at the five-card game; in like manner the pairs, sequences, fifteens, &c., operate, and the game point is sixty-one. The non-dealer, however, is not allowed any points at the beginning. The main difference between the games is, that in the game already described, the object is to get thirty-one, and then abandon the remaining cards; at the six-card game, the whole are played out. There are more points made in the play; while at five cards, the game is often decided by the loss or gain of one point. At six-card Cribbage, the last card played scores a point. This done, the hands and crib are scored as at the five-card game; then another deal is played, and the victory is gained by the party who first gets sixty-one.

As all the cards must be played out, should one party have exhausted his hand, and his adversary have yet two cards, the latter are to be played, and should they yield any advantage, it must be taken. For instance, C has played out his four cards, and D having two left (an eight and seven), calls fifteen as he throws them down, and marks three points: two for the fifteen, and one for the last card. Again, should D's two cards have been a pair (threes, for instance), he marks two for the pair, and a third point for the last card. Speculating on this, and other probabilities, you will always endeavor, when you are last player, to retain as close cards as possible, for this will frequently enable you to make three or four points, by playing your last two cards, when you would otherwise make but a single point. But this demands further illustration, as it is of paramount importance. For example:



Suppose you to hold for the last two cards a seven and eight, and that your adversary has only one card remaining in his hand, the probable chance of its being either a six or a nine (in either of which cases you come in for four points), is eleven to two; therefore it is only eleven to two but you gain three points by this play, exclusive of the end-hole; whereas, were you to retain as your last two cards, a seven, with a ten, or any two cards similarly wide apart, you have no chance to score more for them than the end-hole, as there is no probability of their coming in for any sequence; or if you can retain a pair of any kind for the last two cards (your adversary having only one card, and he being the first player), you by this means make a certainty of two points, exclusive of the end-hole. By the same rule you ought always to retain such cards as will (supposing your adversary to have none left) make a pair, fifteen, &c., for by this means you gain many points which you otherwise could not possibly get.

The calculations for throwing out at the five-card game, are, for the most part, applicable to this. Still there is not quite so much temptation to sacrifice the hand for the sake of the crib, as they do not both contain a similar number of cards. At this game the hand scores more than the crib, as there is one player always on the look-out to baulk crib, while so many points being open to the play, offers a greater inducement to keep together a good hand. As soon as thirty-one, or the number nearest to it, be made in playing the hand, the cards should be turned down, that no confusion may come of their being mixed with the succeeding cards.

As before explained, in speaking of Five-Card Cribbage, your mode of conduct must be governed uniformly by the state of your game. Play to your score, and put the final result partially out of view. Whether it is your policy to play "on" or "off," must be ever the question in making up your judgment.

On an average, a hand, the moderns say, ought to yield about seven, and a crib five points. It is useful to remember this in laying out, and to note the difference between the odds of seven to five in favor of the hand here, and the superiority of the crib to the hand at Five-Card Cribbage.

The average number of points to be made each time by play, is from four to five. The dealer has the advantage

vers because he plays last. Pasquin considered that you were only entitled to twenty-five points for three shows and play, and that the dealer is at home if, when he make his second deal, he is twenty-five points up the board, and when he deals for the third time, within eleven holes of game. The present system of calculation is to allow twenty-nine instead of twenty-five holes for the three shows, and to consider that at the end of the second round each player is at home at twenty-nine holes.

As you are on a parity at starting, being both at home you will play with moderate caution your first hand ; making fair risks, but not running into too wide speculations. On taking up your second hand, you will adapt your play to the relative scores on the board, as you have been told in relation to the other variety of the game, and will play "on" or "off," according to the dictates of policy. The same rule will govern your conduct during the remainder of the game ; and should your adversary have gained the preference, or should you be more than home, both cases must be taken into consideration in playing your hand. If your cards present a flattering prospect, and you are by no means home, it is your duty to make a push, in order to regain the lead by running ; whereas, should your adversary be better planted than you, and should you take up bad cards, it will be the best play to keep off, and only endeavor to stop your antagonist as much as possible, and thereby have a probable chance of winning the game, through his not being able to make good his points.

As so many points are to be gained in play, by the formation of long sequence, you will frequently find it advantageous, having eligible cards for the purpose in view, to lead, or play, so as to tempt your adversary to form a short sequence, in order that you may come in for a longer. And this opportunity is particularly to be sought for, when a few holes are essential to your game, though gained at any risk. If you hold, as leader, a one, two, three, and four, the best card to lead is the four, since, if paired, you answer with the ace, and your adversary's second card may not form a fifteen.

## THREE-HANDED CRIBBAGE.

THE game of Three-handed Cribbage is not often practiced. It is played, as its name imports, by three persons, the board being of a triangular shape, to contain three sets of holes of sixty each, with the sixty-first or game-hole. Each of the three players is furnished separately with pegs, and scores his game in the usual manner.

Three-handed Cribbage is subject to the same laws as the other species of the game. The calculations as to discarding and playing are very similar, but it must be remembered that as all three are independent, and fight for themselves alone, you have two antagonists instead of one.

Five cards compose the deal. They are delivered separately, and after dealing the fifteenth, another, or sixteenth card is dealt from the pack to constitute the foundation of the crib. To this, each of the three players adds one card, and the crib therefore consists of four cards, while each individual remains with four cards in hand. The deal and crib are originally cut for, and afterwards pass alternately.

It is obvious, that you will be still even, if you gain only one game out of three, since the winner receives a double stake; which is furnished by the two losers to him who first attains the sixty-first hole. It has been computed that he who has the second deal has rather the best chance of victory, but there seems very little difference.

Occasionally, at this game, some amusement arises from the complicated sequences formed in play, but ordinarily it is a poor-enough affair. It will frequently happen that one of the three players runs ahead of the two others so fast, that it becomes their interest to form a temporary league of union against him. In this case they will strive all they can to favor each other, and regain the lost ground; and in general, players will do well not to lose sight of this principle, but to prefer favoring the more backward of the adversaries, to giving the chance of a single point to the other. Such leagues, however, are a good deal resembling those between higher authorities; in the making of which, each enters a mental caveat to break 't the first moment it suits his convenience.

## FOUR-HANDED CRIBBAGE.

THE game of Four-handed Cribbage is played by four persons, in partnerships of two and two, as at Whist; each sitting opposite to his partner. Rubbers or single games are played indifferently. Sixty-one generally constitute the game, but it is not unusual to agree, in preference, to go twice round the board, making the number of game one hundred and twenty-one.

At the commencement of the sitting, it is decided which two of the four players shall have the management of the score, and the board is placed between them. The other two are not allowed to touch the board or pegs, though each may prompt his partner, and point out any omissions or irregularities he may discover in the computation. The laws which govern Five-card Cribbage are equally applicable here, as to the mode of marking holes, deficiencies in the counting, the taking too many points, &c. He who marks has a troublesome task, arising from the constant vigilance requisite to be exercised, in order not to omit scoring points made by his partner; his own gains he seldom forgets to take. He who does not mark should acquire the habit of seeing that his partner marks the full number he requires. Partners may assist each other in counting their hands or cribs; their interests being so completely identified.

It is most usual to play rubbers, and to cut for partners every rubber. The two highest and two lowest play together. The ace is always lowest. In some circles they consider all tenth cards equal in cutting for partners: in others they allow of preference, according to rank, as at Whist. This would, however, be only applicable in cutting for partners. Also, in some cases, it is the practice for the deal to go to the two who cut the lowest cards for partnership; but in general, the deal is decided by a subsequent cut between the two parties who are to score; the ace being the lowest card, and all tenth cards being equal. If it is decided not to change partners after a game or rubber, there must be a fresh cut still for the deal. Each may shuffle the cards in turn, according to the laws which regulate this operation at Whist.

The deal and crib pass alternately round the table as at

Whist, from right to left. The usual laws of Cribbage regulate the act of dealing, as to exposing cards and so forth; and no one is suffered to touch their hands until the deal is complete. Before dealing, the cards must be cut in the ordinary way by your right-hand antagonist.

The dealer delivers five cards to each, in the usual mode, from right to left, one card at a time. The remainder of the pack he places on his left hand. Each person then lays out one card for the crib, which is of course the property of the dealer. The left-hand adversary must discard first, and so round the table; the dealer laying out last. There is no advantage in this, but such is the custom. It is hardly necessary to say that the crib always belongs to the dealer.

As there is but one card to be laid out from the five received by each player, there is seldom much difficulty in making up your choice. Fives are the best cards to give your own cribs, and you will never, therefore, give them to your antagonists. Low cards are generally best for the crib, and kings or aces the worst. Aces sometimes tell to great advantage in the play at this game. When your partner has to deal, the crib being equally your own, as if you had it in your proper possession, must be favored in the same way. Before discarding, always consider with whom the deal stands.

When all have laid up for the crib, the pack is cut for the start-card. This cut is made by your left-hand adversary's lifting the pack, when you, as dealer, take off the top card, as at Five-card Cribbage. Observe that it is the left-hand adversary who cuts this time, whereas, in cutting the cards to you at the commencement of the deal, it is your right-hand adversary who performs the operation.

Having thus cut the turn-up card, the player on the left hand of the dealer leads off first, the player to his left following, and so on round the table, till the whole of the sixteen cards are played out according to the laws. Fifteens, sequences, pairs, &c., reckon in the usual way for those who obtain them. Should either player be unable to come in under thirty-one, he declares it to be "a go," and the right of play devolves on his left-hand neighbor. No small cards must be kept up, which would come in, under a penalty. Thus should A play an ace, making the number twenty-eight, and should each of the other three

pass it without playing, not having cards low enough to come in,—on its coming round to A, he must play if he can under thirty-one, whether he gain any additional points by so doing, or not. Example:

B plays an ace and makes thirty. Neither of the other three can come in, and on the turn to play coming round again to B, he plays another ace, and marks four points—two for the pair of aces, and two for the thirty-one.

Many similar examples might be adduced, and there frequently arise difficult and complicated cases of sequences made this way out of low cards. Indeed, the playing out of the hand requires constant watchfulness on all sides: much more so than in Six-card Cribbage. So many points are made by play in Four-handed Cribbage, that it is essential to play as much as possible to the points, or stages, of the game; sufficient data respecting which will be presently given.

In leading off, great care is necessary; not only at first starting, but after every "rest," or thirty-one. A five is a bad lead, because the chances of a ten succeeding it are so numerous; and an ace is seldom a good lead, since should the second player pitch, what is highly probable, a tenth card, your partner cannot pair him without making the ominous number of twenty-one; a number equally bad at every description of Cribbage, since the next player has thus so good a chance of converting it, by another tenth card, into thirty-one. A nine, again, is a bad lead, for should your left-hand adversary make fifteen with a six, he cannot be paired by your partner without making twenty-one. Bear this constantly in mind, and when possible to avoid it by equally good play, never either make the number twenty-one yourself, nor lead so as to compel your partner to do so. Threes or fours form safe leads.

The second player will observe caution in pairing a card, so as not to give away the chance of six for a paltry couple, unless particularly wanting; or, from some collateral reasons, he may consider it a safe pair; as in the case of the turn-up being a similar card,—his holding a third of the same in his hand—the having seen one of the same already dropped, and so on. The same care must be shown in not playing closely on, unless compelled by the cards. Suppose your right-hand adversary leads a three, it is obvious, that if you reply with a two or four, you give your left-hand

antagonist a good chance of forming a sequence, which he could not do had you played off. On the other hand, there frequently arise cases in which you feel justified in playing "on," purposeily to tempt your adversary to form the sequence, in order to give your partner the chance of coming in for a still longer sequence. In many situations, a few holes may be of paramount value, gained at any risk. If the second player can make fifteen, it is generally better play than pairing the card led. Towards the end of the game it is sometimes important to retain cards all wide apart, when the object is merely to prevent your antagonist from making points in play; but as you only lay out one card, you have little chance of assorting your hand as you could wish.

The third player should aim at making the number below twenty-one, in order to give his partner a good chance of gaining the end-hole for the "go," or the two for thirty-one.

The dealer knowing he will have to play last the first round, will sometimes find it advantageous to hold aces, or low cards, for the purpose; particularly when it is essential to score a few holes in play, or when the only chance of game arises from the possibility of playing out. Holding aces, it is frequently better play, when you have the option, to make twenty-seven or twenty-eight than thirty, in order to have a chance of bringing in your aces, which sometimes yield a heavy amount of points at that stage of the computation. When it is certain that the game will be decided in the course of the playing out of the hand, without coming to your show, you will keep good cards for playing at all hazards.

When the hand is played out, the different amounts are pegged, the crib being taken last. He who led off must score first, and so on round to the dealer. Each calls the number to which he considers himself entitled, and watches to see that they are scored properly; while at the same time he does not fail to scan his adversaries' cards with an observant eye, to see that, *through mistake*, they do not take more than their due.

The amount of points to be expected, on an average from each hand, is seven, and from the crib about four to five. From the play, it is computed that each of the four players should make five points every time. Reasoning on

these data, the non-dealers are at home, at the close of the first round, should they have obtained nineteen or twenty points, and the dealers are at home at the end of the first round, should they have acquired twenty-three or twenty four. At the finish of the second round, with their average number, each set of players would be forty-two to forty-three. At the close of the third round, the non-dealers should be just out, or else the dealers will win. You must not, however, suppose there is any advantage to be gained from not having originally the deal; the chances are so various that the parties start fully equal; no matter whether with, or without the deal. From the above calculation, the game, going only once round the board, should be over in three rounds, both parties having a crib inclusive. Those who have not the first deal, have the original chance of winning, *if they can keep it*, by holding average cards throughout the game. Should they fail in making this good, the dealers (those who dealt originally are here signified) will generally sweep all, having their second crib, and first show afterwards. As I have before intimated, it is quite as likely that the non-dealers will fail in holding "their own," as not. The non-dealers should observe moderate caution in the first hand, but under this head it is needless to say more to either party, than to impress it upon them again and again, to become thoroughly acquainted with the number of points which form medium hands; as well as the different stages of the game, and play accordingly. Moderate attention is all that is required to play Four-handed Cribbage well. It is a pleasant, lively game, and when well conducted yields considerable amusement. Good Cribbage is universally preferable to bad Whist.

[Those who wish to study the game more fully, will do well to read MR. WALKER'S *Cribbage Player's Handbook*.]



## Vingt-un.

VINGT-UN, or Twenty-one, is a very interesting game, and may be played by two or more people. It is essentially a family game, and when played as such, the stakes are usually represented by counters, which may be of any value say sixpence the dozen, or more. It is common to limit the stakes to be laid to a dozen of counters, or the amount in money which they represent. As the deal is advantageous, and often continues long with the same person, it is usual to determine it at the commencement by the first ace turned up, or any other mode that may be agreed upon.

The deal is retained by the person who commences, until a natural Vingt-un occurs, when it passes to the next in rotation.\* (The old mode of play, however, is, that in the case of a natural Vingt-un the deal passes to the holder, and many still adhere to this custom. This item of the game must, therefore, be regulated by the custom of the table, or be previously agreed.) The poney or youngest hand should collect the cards that have been played, and shuffle them together ready for the dealer against the period when he shall have distributed the whole pack.

The dealer begins by giving two cards, one at a time, face downwards, to each player, including himself. After the first card has been dealt round, each places his stake upon it (which may, if he chooses, be as low as a single counter), and then receives the second card; but the dealer, upon the stakes being all laid, and before proceeding with the deal, looks at his own card, and if he thinks proper (having perhaps an ace, ten, or court-card), he may double the stakes, which he announces by crying "double." He then distributes a second card to each, and lastly to himself. Should he chance to have a natural Vingt-un, he declares it at once, before any more cards are dealt, and collects the stakes (which, by a Vingt-un, are doubled), but should he have drawn less than 21, the game proceeds thus: The dealer inquires of each player in rotation, beginning with the eldest hand on the left, whether he stands, or wishes for another card, which, if required, must be given from off

\* Should a natural Vingt-un occur in the first round it does not put out the dealer being allowed a *misericorde*.

the top (face upwards) of the pack, and afterwards another or more, if requested, till the points of the additional card or cards, added to those dealt, exceed or make 21 exactly, or such a number less than 21 as the player may choose to stand upon; but when the points exceed 21, the player is technically said to have overdrawn, and his cards are to be thrown up forthwith, and the stake laid on them, paid to the dealer. When the dealer has gone the round of the table in this manner, he turns up his own cards to the view of the company, and should he have any number of points between, say from 17 to 20, he usually "stands," that is, pits his cards against the other players. Those under his number, as well as ties,\* pay—those above it, receive.\* If the dealer should have only 14 or 15 points in his first hand, the chances would be against him were he to stand on so small a number. He would therefore draw another card, and should this be a very low one (an ace or a deuce), and he have reason to suppose, by the extra cards dealt round, that he had to contest high numbers, he would draw again, and if he obtained 19 or 20 points would then probably win on more than he loses, the average of chances being in his favor; if by drawing he should happen to make up 21, he would receive double from all, excepting from the ties and those who had already thrown up; if more than 21, he would have to pay all who stand, paying the Vingt-uns double.

Should either the dealer or a player happen to turn up two cards of the same denomination, for instance, two aces, deuces, or any other number, or two kings, two queens, &c., he would have the choice of going on both, and should the next card he draws be a triplicate, he may go on all three. If the cards happen to be aces, which count either as 1 or 11, at the option of the player, and if by great luck he should successively draw three tens, or court-cards, thus making three natural Vingt-uns, he would obtain double stakes upon each, therefore six times as much as the stakes placed on the various hands; and should he, on laying his first card, have cried "double," the stakes payable would, in such case, be twice doubled, therefore upon the three cards twelve-fold. This is an extreme case, cited merely to show the nature of the game. It commonly happens, however

\* Ties are the principle advantage of the dealer

that when either dealer or player "goes" on several cards, he loses on one or more, and thus neutralizes his gains. Players, as already intimated, have the same right of "going" on several cards, as the dealer.

When any player has a Vingt-un, and the dealer not, then the player wins double stakes from him; in other cases, except a natural Vingt-un happens, the dealer pays single stakes to all whose numbers under 21 are higher than his own, and receives from those who have lower numbers; players who have similar numbers to the dealer pay; and when the dealer draws more than 21, he overdraws, and has to pay to all who have not thrown up, as already stated.

Twenty-one, whensoever dealt in the first two cards, is styled a natural Vingt-un, and should be declared immediately. Hoyle says that this entitles the possessor to the deal, besides double stakes from all the players, unless there shall be more than one natural Vingt-un, in which case the younger hand or hands so having the same, are exempted from paying to the eldest. But this rule, like that mentioned at page 73, is nearly obsolete. It is not now customary to allow any except the dealer to take double stakes from the company, in respect to his natural Vingt-un.

One of the first thoughts of the dealer, after the cards have been cut, should be to look for *brulet*, which is a natural Vingt-un formed by the bottom and top card, when they happen to be an ace and tenth card. The card or cards looked at must be thrown out, and mixed with those collected by the poney. Brulet either clears the board of the stakes laid (usually one or two counters levied on each player, at the commencement of every game, and collected into a tray), or takes the amount of the limit from each, as may be agreed.

The deal, it should be observed, may be sold to the best bidder, and, as it is undoubtedly of some advantage, a buyer will generally be found. But should a timid player object to the deal, and no buyer be found, he may decline it, and so let it pass to the next.

[N. B. An ace, as already intimated, may be reckoned either as 11 or 1; every court-card is counted as 10, and the rest of the pack according to their points.]

The odds of this game merely depend upon the average quantity of cards likely to come under or exceed 21; for

example, if those in hand make 14 exactly, it is 7 to 6 that the one next drawn does not make the number of points above 21, but if the points be 15, it is 7 to 6 against that hand; yet it would not therefore always be prudent to stand at 15, for as the ace may be calculated both ways, it is rather above an even bet that the adversary's two first cards amount to more than 14. A natural Vingt-un may be expected once in seven coups when two, and twice in seven when four people play, and so on according to the number of players.

---

### All Fours.

THIS game, usually played by two people, sometimes by four, with a complete pack, derives its name from the four chances therein, for each of which a point is scored, namely, *high*, the best trump out; *low*, the smallest trump dealt; *jack*, the knave of trumps; *game*, the majority of pips reckoned from such of the following cards as the respective players have in their tricks, viz.: every ace is counted as 4; king, 3; queen, 2; knave, 1; and ten for 10. Low is always scored by the person to whom it was dealt; but jack being the property of whoever can win or save it, the possessor is permitted to revoke and trump with that card and when turned up as trump the dealer scores; it is also allowable for the player who lays down a high or low trump to inquire at the time whether the same be high or low.

After cutting for deal, at which either the highest or lowest card wins, as previously fixed, six cards are to be given to each player, either by three or one at a time, and the thirteenth turned up for trump; then if the eldest does not like his card, he may, for once in a hand, say, *Log*, when the dealer must either give a point or three more cards to each, and turn up the seventh for trump; but if that should prove of the same suit as the first turned up, then three cards more are to be given, and so on till a different suit occurs. The cards rank as at Whist, and each player should always strive to secure his own tens and court-cards, to take those of the adversary, to obtain which, except when commanding cards are held, it is usual to play

allow one to throw the lead into the opponent's hand. Usually seven points form the game, which may be set up as at Whist, though a very customary method is to draw two cards from the pack, and lay them one on the other, so as to exhibit only the number of pips the player has gained.

When the dealer shows any of his adversary's cards a new deal may be demanded, but in showing his own he must abide by the same.

If discovered, previous to playing, that too many cards are given to either party, a fresh deal may be claimed, or the extra cards drawn out by the opponent; but should even a single card have been played, then there must be another deal.

With strict players, the adversary may score a point whenever his opponent does not trump or follow suit, and each calculates his game without inspecting the tricks, which when erroneously set up must not only be taken down, but also the antagonist either scores four points or one, as shall have been agreed on.

---

## Speculation.

THIS is a lively round game, that several may play, using a complete pack of cards bearing the same import as at Whist, with fish or counters, on which such a value is fixed as the company agree; the highest trump, in each deal, wins the pool; and whenever it happens that not one is dealt, then the company pool again, and the event is decided by the succeeding coup. After determining the deal, &c., the dealer pools six fish, and every other player four; next three cards are given to each by one at a time, and another turned up for trump; the cards are not to be looked at, except in this manner,—the eldest hand shows the uppermost card, which, if a trump, the company may speculate on or bid for; the highest bidder buying and paying for it, provided the price offered is approved of by the seller. After this is settled, or if the first card does not prove trump, then the next eldest shows the uppermost card, and so on, the company speculating as they please.

till all are discovered; when the possessor of the high trump, whether by purchase or otherwise, gains the pot.

The holder of the trump card, whether acquired by purchase or otherwise, has the privilege of keeping his cards concealed till all the rest have been turned up.

To play this game well, little more is requisite than re-collecting what superior cards of that particular suit have appeared in the preceding deals, and calculating the probability of the trump offered proving the highest in the deal then undetermined.

---

## Loo.

Loo or Lue, subdivided into limited and unlimited Loo, a game, the complete knowledge of which can easily be acquired, is played two ways, both with five and three cards, though most commonly with five cards dealt from a whole pack, either first three and then two, or by one at a time. Several persons may play together, but the greatest number can be admitted when with three cards only.

After five cards have been given to each player, another is turned up for trump; the knave of clubs generally, or sometimes the knave of the trump suit, as agreed upon, is the highest card, and styled Pam; the ace of trumps is next in value, and the rest in succession, as at Whist. Each player has the liberty of changing for others from the pack all or any of the five cards dealt, or of throwing up the hand in order to escape being lood. Those who play their cards either with or without changing, and do not gain a trick, are lood; as is likewise the case with all who have stood the game, when a flush or flushes occur, and each, except any player holding Pam, or an inferior flush, is required to deposit a stake to be given to the person who sweeps the board, or divided among the winners at the ensuing deal, according to the tricks which may then be made. For instance, if every one at dealing stakes half-a-dollar, the tricks are entitled to ten cents apiece, and whoever is lood must put down half-a-dollar, exclusive of the deal; sometimes it is settled that each person lood shall pay a sum equal to what happens to be on the table

**at the time.** Five cards of a suit, or four with Pam, compose a flush, which sweeps the board, and yields only to a superior flush, or the elder hand. When the ace of trumps is led, it is usual to say "Pam be civil," the holder of which last-mentioned card is then expected to let the ace pass.

Any player having a flush, or five cards of a suit in his hand, looses all the parties then playing, and sweeps the board.

When Loo is played with three-cards, they are dealt by one at a time, Pam is omitted, and the cards are not exchanged nor permitted to be thrown up.

In different companies these games are frequently played with a few trifling variations from the manner as before stated.

One of the most usual variations in three-card loo is the laying out of two or three extra hands, which are called Misses. These may be exchanged with their own hands by any of the players, the elder having the first choice, and the others according to their turn, the dealer being last. It commonly happens that the first two or three players avail themselves of their option, so that it rarely comes round to the dealer. The Miss, which is to be taken at a venture, without previous inspection, must be played.

---

## Lottery.

**OF** the minor games of cards, Lottery is without doubt one of the most amusing. A great excellence of this game is, that it is most agreeable when there is a great number of players; for it may be played by ten, twelve, or more; but not well with less than four or five players. Two entire packs of cards are employed, one of which serves for the tricks, and the other for the lots or prizes. Each player should take a certain number of counters, more or less, that and their value depending on the will of the players. These points being settled, every one gives the counters he has, for his stake, and these being collected into a box or purse, on the middle of the table, compose the fund of the Lottery.

The players being all ranged round the table, two of them take the two packs of cards, and as it is of no importance who deals, as there is no advantage in being eldest or youngest, the cards are commonly presented in compliment to some two of the players. The dealers, after well shuffling the cards, have them cut by their left-hand neighbors, and one of them deals a card to each player; all these cards are to remain turned, and are called the *lots*; each player then places on his lot what number of counters he thinks proper; they should observe, however, to make them one higher than the other, that there may be as few as possible of the same value. The lots being thus prized, he who has the other pack deals likewise to each player one card, which are called the *tickets*; each player having received his card, the lots are then turned, and each examines whether his ticket answers to any of the lots; for example, if any of the lots are the knave of clubs, the queen of hearts, the ace of spades, the eight of clubs, the six of diamonds, the four of hearts, the three of spades, and the two of diamonds; he or they whose cards correspond to any of those, take up the lot or prize that is marked on that card.

The two dealers then collect those cards that belong to their respective packs, and after having shuffled them, deal again in the same manner as before, the lots being laid down and drawn by the tickets, in the manner we have just mentioned; and such lots as remain undrawn, are to be added to the fund of the lottery. This continues till the fund is all drawn out, after which each player examines what he has won, and the stakes are paid in money by him who drew the lottery; whose business it is to collect and divide it.

If the party should last too long, instead of giving only one card to each, for his ticket, you may give two, three, or even four, one after the other, according as you would have the party continue; the increasing the value of the lots likewise, helps greatly to shorten the party.

Another method is, to take at random three cards out of one of the packs, and place them face downward, on a board or in a bowl on the table for the prizes, then every player purchases from the other pack any number of cards for tickets as may be most agreeable, paying a fixed sum or certain quantity of counters for each, which sums a



counters are put in different proportions on the three prizes to be gained by those who happen to have purchased corresponding cards, and such that happen not to be drawn are continued till the next deal.

This game may be played with a single pack, by separating the same into two divisions, each containing a red and black suit.

---

### Brag.

THIS is taken from the text of Seymour—whose quaint spirit and phrases are singularly suited to the subject.

At this game, the whole pack is dealt round the table to all who are desirous to share in the gain and diversion. As many play at it as the cards will hold out to supply; he dealing three apiece to each of the gamesters at one time, turning up the last card all round, belonging to every one present.

Each gamester is to put down three stakes, one for each card, as much or as little as the humors of the company will consent to: whether three guineas, three crowns, three shillings, three sixpences, or what other stakes, according to their qualities and purposes, is thought convenient: And this being done, the manner of playing the game is as follows:

The best card turned up in the dealing round, in its degree, beginning from ace, king, queen, knave, and so downwards, through all the cards of the players, wins the first stake; and the person who has the luck to have it dealt him, is to demand it from the rest; who pay it accordingly, unless the ace of diamonds be turned up amongst them; which if shown, by a superior authority in the game, is to be preferred, and wins the stake. And observe, that though the eldest hand, who has an ace, carries it from the rest by a kind of descent, yet the ace of diamonds, by the aforesaid authority, even in the youngest hand, which is the last card that is dealt, wins the stake from any other turned up before.

The next principal matter, and the main thing by which the second stake is to be won, is called the Brag, which,

by the ingenuity of its management, gives the game its denomination. The nature of it is, that you are to endeavor to impose upon the judgment of the rest who play, and particularly on the person who chiefly offers to oppose you, by boasting of cards in your hand, whether pairs-royal, pairs or others, that are better than his or hers who plays against you. The best cards you can have really to brag of, are a pair-royal of aces, the next of kings, queens, &c.: a pair-royal of any sort winning from any pair of the best sort, as a pair of any sort wins of any other cards that are not pairs.

But here you are to observe, that the witty ordering of this brag, is the most pleasant part of the game; for those who by fashioning their looks and gestures, can give a proper air to their actions, as will so deceive an unskilful antagonist, that sometimes a pair of fives, trays, or deuces, in such a hand, with the advantage of his composed countenance, and subtle manner of overawing the other, shall out-brag a much greater pair-royal, and win the stakes with great applause and laughter on his side from the whole company.

The knave of clubs is here as principal a favorite as at Loo, and makes a pair with any other card in hand, or with any other two cards a pair-royal, and is often in this game very necessary, to advance the credit of the brag, to him who has the assurance of imposing upon the company; and by such convenient confidence, the advantage of winning the second stake.

The third stake is won by the person who first makes up the cards in his hand thirty-one, each ace, king, queen, knave, &c., going for ten, and drawing from the pack, as is usual in that game: or, instead of the thirty-one, if his fortune will not oblige him, the nearest to it may win. he having the privilege to draw, or not to draw, as he pleases, according as he finds it convenient, by the cards that are in his hand; for if he draws out, he loses his third stake.

Some very nice players at this game make the nine of diamonds a second favorite card, with the knave of clubs, to make a pair-royal of aces; so that those two joined with one natural ace, shall win from any pair-royal of kings, queens, knaves, or any other cards, but a pair-royal of natural aces.

The person who is so lucky to win all the three stakes.

is to be rewarded by the whole company of gamesters around the table with three stakes more, if they play the strictness of the game; which necessarily makes the winnings and losings amount to a considerable sum of money. But very often our modern gamesters waive this particular and out of a decent regard to their pockets, content themselves with the satisfaction of the pleasure of the brag, rather than trust to the uncommon good fortune of winning the three stakes from the rest of the disappointed company.

The deal is to go round from person to person; and by the different management of the brag, you may find very great diversion, some doing it so awkwardly, with so little cunning, and so ill an address, that the defects or value of their game will presently be discovered, whilst others with a more artful assurance, and by their subtle management, will wittily banter and impose upon their adversaries, and seldom fail of their designed profit.

It is not fair for any of the gamesters, that sit near him who makes the brag, to peep into his hand, or by any mute sign or token to give the opposer any knowledge of the cards that he has in his hand; because it may chance that the oppositions, natural to this game, may draw on a considerable sum of money, to be staked down, each of the two who are concerned valuing his own cards, and lessening those of his antagonists, as he thinks he has reason.

A very notable damage, occasioned by one person's peeping into another's hand, I once chanced to be a spectator of.

Some gentlemen and ladies were playing at this game, when one of the gamesters, who seemed to be very skilful at the game in general, but more particularly so at the subtle management of the brag, and, by his artful method and cunning manner of behavior, had induced his competitor to believe that he resolved to out-brag him upon very low and insignificant cards; but it was the gentleman's good luck at that juncture, to have in his hand far otherwise than he imagined, having been dealt two natural aces, and the knave of clubs, which, joined with the other two, made the greatest pair-royal that could then possibly be dealt, and consequently proper to win also the greatest stake that could be laid; he kept his countenance demure, and

with a gesture neither overjoyed nor desponding, made a brag of half-a-crown; the other who had in his hand a pair-royal of kings, and, as afterwards was discovered, had, through the imprudence of the dealer, casually seen an ace or two given about to other gamesters, thinking himself also as secure as possible, answers with a crown; his antagonist then sets half-a-guinea, and the opposer immediately a whole one, and vying with each other, till the same mounted to ten pounds, when as ill fate, for one of them, would have it, a too curious impertinent of the female ind, who sat next to him that had the aces, having a curious itch upon her to know whether his repeated brag was upon a sure foundation or not, could not forbear covertly peeping into his hand, and at the view was so surprised, that on a sudden she, by a violent shriek, gave the gamester, with the pair-royal of kings, warning of his unavoidable loss, giving him reason to cease the brag, and thereby lose the game.

---

### Faro.

FARO, Pharo, Pharaoh, or Pharaon, is very similar to Basset, a game formerly much in vogue.

*Rules of the Game.*—The banker turns up the cards from a complete pack, deliberately, one by one, laying them alternately, first to his right for the bank, and then to his left hand for the punter, till the whole are dealt out.

The punter may, at his option, set any number of stakes, agreeable to the sum limited, upon one or more cards chosen out of his livret, from the ace to the king inclusive, either previous to dealing the cards, or after any quantity of coups are made, or he may accept his bets, or change his cards whenever he pleases, or finally decline punting, except an event is unsettled when not above eight cards are undealt.

The banker wins when the card, equal in points to that on which the stake is set, turns up on his right hand, but loses when it is dealt to the left.

The punter loses half the stake when his card comes out twice in the same coup.

The last card neither wins nor loses.

The last card but one is called *hocky*, and forms part of the banker's gain; but now is frequently given up, and generally so in the last deal.

When by accident or design the pack happens to contain more or less than 52 cards, or should the last coup be found deficient, owing to any misdeal, however arising, whether discovered at the end or during the game, the bank must then pay every stake depending at the period when the error is detected, which payment must also be made if the cards are thrown up.

The dealer should hold the cards close in his hand, and always be prepared to inform any punter how many cards remain.

The first card is never valid till the second is dealt.

No person but the dealer or croupier should ever meddle with the cards, unless to cut them.

A *paroli*, &c., may be purchased by paying a sum equivalent to the stake.

*Method of Play.*—The *tailleur* and croupier sit opposite each other at a large oval table covered with a green cloth, on which is a line marked by colored tape, or a wooden rim about an inch high, and eight from the edge of the table, for the purpose of separating those cards punted on from the others. Money is placed either loose in a well, or done up in rouleaus. The *tailleur* is to deal, while the croupier pays and receives, guards against errors, and shuffles another pack of cards.

The game may be played by any number of persons, each punter being furnished with a *livret*, from which having chosen a card, or cards, and placed the same upon the table, just within the line, putting the stake either thereon, or upon other cards placed face downwards at the head of those betted on. The stakes are answered by the banker, who usually limits the sums according to his capital; and at public tables has generally two or more croupiers. Then the dealer having previously counted and shuffled the cards, and had them cut by a punter, should hold the pack tight in his hand, and show the bottom card, as a caution to avoid punting on it near the conclusion of the game, and to prevent mistakes, a similar card, with the corners cut off, is usually laid in the middle of the table; next he says *play*, and proceeds to deal slowly: first to the

right, afterwards to the left, mentioning every one as he goes on, and stopping between each two cards, while the croup settles the event.

When a punter gains, he may either take his money or paroli; if he wins again, he may play sept et le va: should he then prove successful, he can paroli for quize et le va; afterwards for trente et le va; and, finally, for soixante et le va, which is the highest chance in the game. Should the punter not like to venture so boldly, he may make a paix, or pont; afterwards a double or treble paix, &c., or a single, double, or treble paix-paroli. When doublets are dealt, the punter may either pay or make a pli.

A reckoning may be kept of the number of times each card is dealt, by properly placing a livret and bending the corners of similar cards, one way for the punter, another way for the dealer.

### *Terms used at Faro.*

*Banker*.—The person who keeps the table.

*Cocking*.—See Paroli.

*Couche* or *Enjeu*.—The stake.

*Coup*.—A stroke or pull. Any two cards dealt alternately to the right and left.

*Croupier*.—Croup. An assistant to the dealer.

*Doublet*.—Is when the punter's card is turned up twice in the same coup, then the bank wins half the stake. A single paroli must be taken down, but if there are several, only one retires.

*Hocly*.—A Certainty—Signifies the last card but one, the chance of which the banker claims, and may refuse to let any punter withdraw a card when eight or less remain to be dealt.

*Livret*.—A small book.—A suit of 13 cards, with 4 others called *Figures*, viz., one named the little figure, has a blue cross on each side, and represents ace, deuce, tray; another yellow on both sides, styled the yellow figure, signifies 4, 5, 6; a third with a black lozenge in the centre, named the black figure, stands for 7, 8, 9, 10; and a red card, called the great or red figure, for knave, queen, king; these figures are useful for those who punt on several cards at once.

*L'une pour l'autre*.—One for the other—Means a drawn

game, and is said when two of the punter's cards are dealt in the same coup.

*Masque*—Signifies turning a card, or placing another face downwards, during any number of coups, on that whereon the punter has staked, and which he afterwards may play at pleasure.

*Oppose*—The Opposite Game—Is reversing the game, and having the cards on the right for the punter, and those on the left for the dealer.

*Paix*—Peace—Equivalent to double or quits, is, when the punter having won, does not choose to paroli and risk his stake, but bends or makes a bridge of his card, signifying that he ventures his gains only. A double paix is, when the punter having won twice, bends two cards one over the other. Treble paix, thrice, &c. A paix may follow a sept, quinze, or trente, &c.

*Paix-Paroli*—Is when a punter has gained a paroli, wishes then to play double or quits, and save his original stake, which he signifies by doubling a card after making his first paroli; double paix-paroli succeeds to winning a paix-paroli; treble paix-paroli follows double, &c.

*Paroli* or *Purolet*—Double—Sometimes called *Cocking*, is when a punter, being fortunate, chooses to venture both his stake and gains, which he intimates by bending a corner of his card upwards.

*Pli*—Bending—Is used when a punter, having lost half his stake by a *doublet*, bends a card in the middle, and setting it up with the points and foot towards the dealer, signifies thereby a desire either of recovering the moiety, or of losing all.

*Pont*—A Bridge.—The same as Paix.

*Ponte* or *Punt*—A Point.—The punter or player.

*Quinze et le Va*—Fifteen and it goes—Is when the punter having won a sept, &c., bends the third corner of the card, and ventures for 15 times his stake.

*Sept et le Va*—Seven, &c.—Succeeds the gaining of a paroli, by which the punter being entitled to thrice his stake, risks the whole again, and, bending his card a second time, tries to win seven-fold.

*Soixante et le Va*—Sixty-three, &c.—Is when the player having obtained a trente, ventures all once more, which is signified by making a fifth paroli, either on another card, if he has parolied on one only before, or by breaking the

side of that one which contains four, to pursue his luck in the next deal.

*Taillieur*—The dealer. Generally the banker.

*Trente et le Va*—One-and-thirty—Follows a quunze, &c., when the punter again tries his luck, and makes a fourth paroli.

*Odds at the game of Faro*.—The chances of doublets vary according to the number of similar cards remaining among those undealt.

The odds against the punter increase with every coup that is dealt.

When 20 cards remain in hand, and the punter's card but once in it, the banker's gain is 5 per cent.

When the punter's card is twice in 20, the banker's gain is about the 34th part of the stake.

When the punter's card is thrice in 20, the banker's gain is about 4 per cent.

When the punter's card is 4 times in 20, the banker's gain is nearly the 18th part of the stake.

When only 8 cards remain, it is 5 to 3 in favor of the bank; when but 6 are left, it is 2 to 1; and when no less than 4, it is 3 to 1.

---

## Roulette.

THE table employed for the Roulette is somewhat in the shape of that used for the game of Rouge et Noir; it is of an oblong square form, covered with green cloth. In the centre is a round cavity, usually made of mahogany, and resembling in some degree a punch-bowl. The sides are immovable, and around it are placed at equal distances several bands of copper, which, commencing at the top, descend to the extremity of the machine. In the centre of it, which is movable, a circular bottom is formed, containing thirty-eight holes, to which the copper bands just mentioned are attached, and upon which are painted, alternately, in black and red, thirty-six numbers, from one to thirty-six, a zero (0), and a double zero (00).

In the middle is a moulinet (mill) of copper, surmounted



by a cross of the same metal, which serves to impress the movable bottom with the rotary motion that any one would wish to give it.

There is a banker, or rather many *tailleurs* who represent him: the number of players are not limited.

One of the *tailleurs* puts the machine in motion, by turning with his forefinger the cross which surmounts it from right to left, thus impressing the bottom that contains the thirty-eight holes, which produces, as before stated, a rotary motion. At this instant, he throws an ivory ball into the concavity of the Roulette, in a direction opposite to the movement which he has given to the movable bottom. This ball moves in the interior with great velocity, making several revolutions; until, at length, from the feebleness of its motion, and after many irregular bounds, it falls into one of the thirty-eight holes, formed, as already stated, by the copper bands.

It is the hole into which the ball enters that determines the gain or the loss of the numerous chances which this game presents.

To the right and left of this machine are figured on the green cloth, for the accommodation of the players, the thirty-six numbers, and the zeros, simple and double.

The other chances are also designated on the green cloth, divergent from its centre, on one side "*l'impair, la manque, et le rouge;*" on the other "*le pair, la passe, et le noir.*"

The *impair* wins, when the ball enters a hole numbered *impair*. The *manque* wins, when the ball enters a hole numbered eighteen, and all those under that number. The *rouge* wins, when the ball enters a hole of which the number is red, and *vice versa*.

This game affords seven chances, comprising that of the numbers; and this latter chance divides itself into many others, of which we shall presently give a brief detail.

The player puts upon those chances of which he makes choice, any sum he pleases; that is to say, from two francs, the least stake admitted, to 12,000, the highest; unless in the like cases of which we have already spoken respecting the game of *Rouge et Noir*.

The player who puts his money on one of the numbers, or the zeros printed on the green cloth (which is called *le pair*) this by five times the amount of his stake,

should the ball fall into the corresponding number, or zero marked in the interior of the roulette.

The gamester who plays on the numbers may play the twelve first, the twelve middle, and the last twelve. If the ball enters the hole in the interior, which corresponds with one of those twelve numbers marked on the green cloth, on which the player has put his money, he is paid three times the amount of his stake.

To play the colonnes, the player places his money in the square, which is at the foot of each column marked on the green cloth. If the ball enters one of the holes corresponding with one of the numbers of the column, the player gains three times the amount of his stake.

He may equally, and at his pleasure, play two, three, four, or six numbers, and he wins and loses always in the same proportion: eighteen times the stake for two numbers; twelve times the stake for three numbers; nine times the stake for four numbers; six times the stake for six numbers; and the rest in the same proportion.

The player who may have put his money on one or the other of the six chances wins double his stake if the chance arrives. If, then, the ball enters a hole of which the number is thirty-six, and rouge, the banker pays double all the money which is placed on the following chances—la passe, le pair, and le rouge, and pays thirty-five times the amount of the sum which was placed on the number thirty-six, and draws to the bank all the money which was placed on the other chances.

If the ball should happen to enter the hole numbered seventeen, noir, the banker pays the player double the amount of the stakes which may have been placed on the following chances—la manque, l'impair, and le noir, and thirty-five times the amount of the stake played on number seventeen, and draws to the bank all the money that may have been placed on the other chances.

When the *tailleur* perceives that the ball has but a few seconds to roll, he cries out—"Le jeu est fait, rien ne va plus." After this the players cannot put any money on the table: should they do so, their money is taken up by a *croupier* and returned to them.

## Euchre.

*Of the Game*—Euchre, after Whist, is the most generally played parlor game in the United States. Formerly it was but little known except at the West and South, but at the present time it is well known throughout the country.

The Euchre pack of cards consists of thirty-two, being an ordinary "deck" or pack, *minus* the deuce, trois, four, five, and six spots of each suit. The game is usually played by two, three or four persons, the most interesting *partie* being four, two playing on each side as partners.

When choice of partners and first dealer shall have been decided, as at Whist, or in any other mode agreed upon, five cards are dealt, usually two at once, then three, or the contrary. In throwing around for partners and dealer, the holder of the best Euchre card deals.

*Value of the Cards.* The Cards rank in value as follows:—The best Euchre card is the knave of trumps—the second best is the knave of the suit of the same color as the trump. The former card is called the "Right Bower," the latter "the Left Bower." Should hearts be trumps, the knave of hearts would be the right bower and the knave of diamonds would be the left bower, or *vice versa* if diamonds were trumps. Should spades be trumps, then the knave of that suit would be the right and the knave of clubs the left bower, always reversing values as the trump changes. After the right and left bowers the cards rank as at whist, the knaves of the color not turned as trumps falling into their regular place as at whist. The knaves of the color turned as trumps only, being superior cards.

The object of the game is to take tricks, which count as hereinafter shown.

*Laws of the Game.*—*Two Handed Euchre.*—The score is five points, unless otherwise agreed. The nondealer may "pass" or "order up" the trump. Should he pass, then the dealer may take up the trump and discard. In that case the dealer must make three tricks or be "euchred," which counts two points for the adversary; but if he makes the three tricks (or four), he counts one point.

Should he make all five tricks, it is termed "a march," and counts him two on the score. The nondealer has the first lead, after which he who takes the trick, leads. A revoke costs the party committing it, one point to be taken off the adversary's score. Should the nondealer "order up" the trump, he must make three tricks or be "euchred," which counts two for his opponent; if he win three tricks (or four), having ordered up the trump, he scores one point. Should he make "a march," he scores two. If both players pass, (the dealer turning down the trump,) and then both decline to make a trump, there must be a new deal. When the dealer turns down the trump and his opponent declines making the trump by naming another suit, then the dealer may make the trump or bunch the cards as he sees fit. Either party naming a new suit for trump must make the three tricks or "be euchred." A dealer having discarded cannot exchange the card unless by consent of his adversary. Should a card be exposed during the deal, the player to whom it falls may retain it or not, as suits him. In case of a mis-deal the deal passes to the next player on the left.

In Three Handed Euchre, one having three and another four points scored, playing against a party, either having "made" or "ordered up" the trump, and euchreing him, would go out as follows: The party taking *two* first out of the three tricks which caused the Euchre, would go out first.

A "euchre" in the three handed game counts two for each of the parties euchreing their opponent.

In Four Handed Euchre the same counts are made and the same rules practiced, as in the two handed game, together with the following, applicable only to the four handed partner game. The opportunity to "pass," "order up," "assist," or "play alone," goes around in rotation, beginning with the player on the left of the dealer. "To assist," is for the partner of the dealer to say "I assist," which has the same effect as ordering up the trump, and is subject to the "euchre" penalty of two points to the adversary, should three tricks not be secured by the party "assisting," and his partner. Either partner ordering up a trump or making a trump, may "play alone," that is, play his hand singly against the other two his partner not playing his hand that round at all. Should the party

playing "alone" make all the tricks, his side scores four points. Should he make but three (or four) tricks, he counts but one, the same as if his partner had played with him. There is a difference of opinion in regard to the count, should a party playing alone be "euchred." The following, relating to this and other questions, is from "*Porter's Spirit of the Times*."

"The party dealing (if he takes up the trump turned), or the party ordering up the trump turned, *can* "play it alone," and he or his partner only. In other words, those who "take the responsibility" only, can claim the privilege of the game in scoring four, if all the tricks be made. As to the question of scoring four, if euchre is made against a "lone hand," the game is played differently in different localities, though the general rule is to score only two for a euchre under any circumstances. Equity would seem to demand no more, though that is simply a matter of taste with those playing."

If A deals, and B, one of his opponents, orders up the trump, A cannot play alone. The party making the trump, or his partner, under any circumstances, have the right to play it alone and score four, if all the tricks are taken by him. It is one of the advantages of the game, which is the prerogative of those who take the responsibility, to either make or confirm a trump. But if your partner "assist" you in the game, it is impossible for you to play "alone."

A very little practice, with close observation, will enable anyone very soon to play a good game of "Euchre."

---

## The Game of "Bluff," or "Poker."

*Of the Game.*—Bluff is played with a full pack of cards, five being dealt, one at a time, to each player in rotation, beginning at the left of the dealer. The player winning the "pool," or "pot," always deals. An exposed card may be accepted or rejected; in the latter case it must be placed at the bottom of the pack. The cards rank in value as at

**Whist.** The game admits of any number of players, from two to ten. At the commencement of the game, and whenever the "pot" shall have been "taken down," or won, a stated sum, or "*ante*," is put in the pot by each player. The very first rule of Bluff is to "*ante up*." In case of mis-deal, or in case all "pass," then each player puts in another "*ante*," making a "double-header." This must be repeated as often as the case demands. So that there may be any number of "antes" in the same pot. Any player may shuffle the cards, the dealer having always the last shuffle. When the hands shall have been dealt, the players may, in rotation, beginning at the left of the dealer, "chip," meaning to put in the "pot" any sum he sees fit, which sum must be either met or overrun by any player wishing to "go in" for the "pot." In case a sum so "chipped" be overrun, the increase must be met by all having "chipped" a lesser sum, or they lose their interest in that "pot." A player not wishing to "chip," may pass, and meet, or not, the sums chipped, on the second time round. Should he pass the second time, his claim on the pot ends. Those players chipping equally, and the highest, when "called," show hands, the best hand "dragging down the pot." If one player bets more than anyone else is willing to "see," or equal, he takes the "pot," without being obliged to show his hand. If one player puts in more money than another possesses, the one putting in all he has must have a "sight" for the amount invested up to the time of his running out of funds. When one player has put in all the money in his possession, and others wish to go on "bluffing," or betting, they must do it aside from the "pot" in which the party having no more money is interested. When the hands are shown, or "called," the best hand wins the sums respectively in which they have an interest.

*Of the Blind.*—During the deal, any time before cards are seen, the player at the left of the dealer may put into the pot "a blind," being any sum he sees fit, which sum must be doubled by all who wish to enter for the pot. The player sitting next may "double the blind," and be doubled so upon, by his left hand adversary, until the "say" comes around to the dealer, and any may also "chip" as much as they see fit. The player sitting first, at the left of the dealer, has the privilege of starting "the

blind," and he only; the privilege of going blind cannot be passed to another without the consent of all playing, nor can it pass over any one player, and be thence continued, without unanimous consent.

*Value of Hands.*—The highest card in hands *without a pair*," wins. In case of a tie in the highest card, then the next highest, in rotation down to the lowest, wins.

In hands of "*one pair*," the highest pair wins. In case of a tie, the highest side card wins, as in hands without a pair. In hands of "*two pairs*," the highest one pair wins. If the highest pair ties, then the highest second pair wins. If both pairs tie, in two hands, then the highest side card wins. In all cases where the hands *exactly* tie, then the elder hand wins.

In hands of "*three*," or three cards of the same value, the highest three wins.

In "*Flushes*," or hands being composed of only one suit the highest card wins, as in the case of hands without a pair.

In "*Fulls*," which are hands composed of three cards of one value, and two of another value, being a "*three*" and a "*pair*," the highest "*three*" wins.

In hands of "*four*," the highest four wins. So that four aces, or four kings and one ace, are *sure* winning hands. The one ace making it impossible for four aces to be out against the four kings.

1. "*One pair*" beats any hand "*without a pair*."
2. "*Two pairs*" beats "*one pair*."
3. "*Three*" beats any "*two pairs*."
4. "*Flush*" beats any "*three*."
5. "*Full*" beats "*a flush*."
6. "*Four*" beats all the other hands.

*Twenty Deck Poker* is played with the Aces, Kings, Queens, Knaves and Tens, only.

## Sixty-Six ;

or, „*Sechs und Sechzig*."

*Of the Game.*—This is a German game, played almost universally among the Germans in the United States, and is one of the most scientific and interesting games at cards, for two players, ever invented.

The game is played with twenty-four cards; namely, the ace, ten-spot, king, queen, knave, and nine-spot, of each suit; and the cards rank in value in the order named, trumps being superior to other suits, as at Whist.

After cutting for deal, the highest being dealer, and the usual shuffling and cutting again, six cards are dealt to each player, three at a time, and the trump turned up and laid on the table, not on *the pack*, as at All Fours. The elder hand then leads, and the winner of the trick takes the top card from off the pack and adds it to his hand, his opponent doing the same with the next card, the player taking the trick leading next, and so on; at every trick each player takes another card from the pack, until they are either all gone, or the trump turned down, as herein-after explained.

The game consists in scoring nine points (or any number agreed upon), according to the following

*Laws of the Game.*—The first player making sixty-six with each hand, scores one point.

If one player makes sixty-six before the other makes thirty-three, he scores two points.

If one player makes sixty-six before the other wins a trick, he scores three points.

The cards count as follows, to the player who takes the tricks:

The ace of any suit counts . . . . .	11
The ten-spot . . . . .	10
The king . . . . .	4
The queen . . . . .	3
The knave . . . . .	2
The nine-spot counts nothing.	

Trumps count the same as the other suits.

The possession of the king and queen of trumps, and their being called or shown by the leader, when one of them is led, counts to the holder 40, though the trick be taken by his adversary. The count may be *called*, at the first lead, but cannot be really *counted* until the player calling has won a trick.

The possession of the king and queen of any other suit counts, in the same manner, 20.

The player holding the nine-spot of trumps has the privilege of exchanging it for the trump turned up. But he cannot do so until after he has secured a trick. He may



make the exchange even though his opponent turns down the trump. In that case the exchange must be made at the moment when the trump is so turned down.

Either player whenever he gets the lead, after the first trick, may turn down the trump-card. But the player not having the lead cannot turn down the trump.

The player holding the nine-spot of trumps, may exchange the trump, and play the card taken up, without turning down the nine-spot discarded by him.

The player turning down the trump must make the count of sixty-six, or his opponent will score two points.

No more cards are drawn from the pack after the trump is once turned down.

Previous to the trump-card being turned down, neither player is required to follow suit, even though trumps be led; nor are they compelled to take the trick. But, as soon as the trump is turned down, the players must not only follow suit, but must take the trick, if possible. If the second player has not the suit led, then he must take the trick with a trump, if he holds one. If a card, not trumps, be led, and the second player holds a smaller card of that suit, but not a better card, then he must play the small card of the same suit. But in all other cases, after the trump is turned down, the second player must take the trick, if it be in his power to do so.

When all the cards are drawn, excepting only the trump-card and another, then the player who has taken the last preceding trick, takes the last unexposed card, and the other player takes the trump. In such cases the player holding the nine of trumps may exchange it for the trump-card, and, if he took the preceding trick, may take the unexposed card, his opponent taking the nine of trumps just discarded. When the cards have all been drawn and played, and neither player can count sixty-six, then the last trick counts ten to the player taking it, in addition to the value of the cards in the trick.

If a player calls "sixty-six" when he cannot really count sixty-six with his cards, his adversary scores two points.

As soon as one player calls "sixty-six," all the cards unplayed are void, and the round complete.

Either player may examine the last trick, but no further—neither their own tricks nor their opponent's, on any pretence whatever, until the round is completed.

If a player turns down the trump before his adversary has taken a trick, and does not then make the count, his adversary scores three points.

Should all the cards be played out and each player count but 65, then the point is decided by the result of the next hand, which counts for itself, and also decides the preceding *one point*.

*Maxims.*—It is rather disadvantageous to deal, as your adversary then has the choice of leads.

If possible, remember your adversary's game as well as your own, but do not count aloud.

Do not exchange the nine-spot for the trump-card until your game requires you to do so, as you thereby expose to your adversary one of your cards.

Hold kings or queens in your hand as long as possible, in hope of drawing their *mates* from the pack, in order that you may count the 40, or the 20's.

Endeavor to break up your adversary's 40, or 20's.

Do not be in too great a hurry to count your 40, or 20's. Sometimes it is safe to retain them in your hand until you make the balance of the sixty-six, counting them in; then you play them, and count out at once.

Do not play out a card which will leave in your hand a lone ten-spot, as you may lose it on the ace.

Try to bring out your opponent's trumps, until you get the command, preparatory to turning down the trump-card.

If you hold the nine-spot of trumps and a better card is turned up, which your opponent can command, do not change your nine for the trump-card, because in doing so, if your adversary captures the better card it is only adding to his game. Better let him take from you the nine-spot than the better card.

---

### THREE-HANDED "SIXTY-SIX."

THREE players may partake at this game, though but two play in each round. The one who happens "*out*," scores the same as the successful player "*in*." One person in turn remaining out of play, except to deal, each round.

## Dominoes.

*Rules of the Draw Game.*—Each player takes five pieces. The one holding the highest double plays first, the others following in rotation, as at Whist. Should neither player hold a double at the start, then the one holding the highest piece sets first. The person setting first cannot draw until all have played, then he may draw any number of pieces he sees fit, before playing. Should one player block the game, the next to play must draw all the pieces of the pack, but if the double of the blocking suit be in the pack, and be drawn, then the next player must draw the balance. One player being “Domino,” which means having played all the pieces of his hand, he can count only those spots remaining in his opponent’s hand, and not those remaining in the pack.

*The Block Game* is played by each person taking seven pieces, and endeavoring to block, retaining the lowest hand, or to go “Domino.” In case of neither party being able to match, then the player holding the lowest number of spots in hand counts the larger hand on his score.

*The Game of Rounce* is played by each player taking five pieces, (after having turned for the trump, the highest piece turned deciding that point); the trump is then turned up for the trump-holder by his right hand adversary, the highest end being trump. Those players satisfied with their pieces, stand their hands; those that are not, may either take a “dummy” or pass. When either two or three play, six pieces constitute a dummy. When four play, there is but one dummy of seven pieces, and the privilege of taking it begins at the left of the trump-holder. Should all pass but the last to decide, he may give five points to the trump-holder rather than stand or take a dummy. The game usually commences at 15 or 20 points, and is counted down to 0, each trick counting one and those players who do not get a trick, being “rounced,” and sent up five pints.

Suit must be followed in all cases, and trump led after trick, if in hand. The pieces rank in value from blank up to six, the doubles being best of each suit. Trumps always being superior to any other suit.

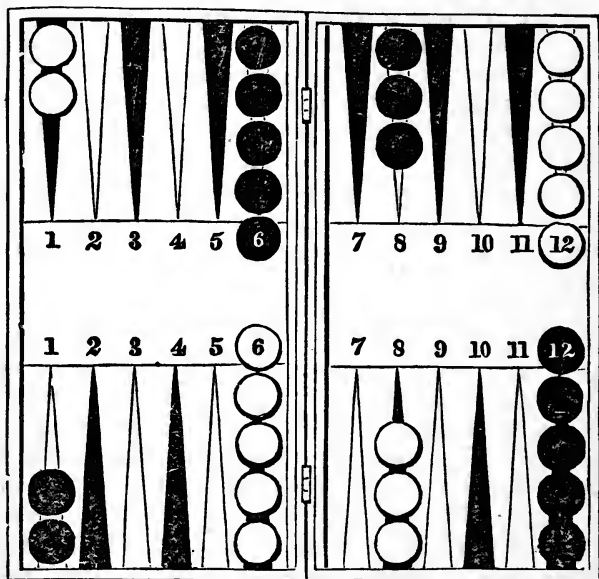
# Backgammon.

## DESCRIPTION OF THE GAME.

### BLACK.

Black's Home, or Inner Table.

Black's Outer Table.



White's Home, or Inner Table.

White's Outer Table.

### WHITE.

THIS is a mixed game, being a combination of chance and calculation. Its derivation is a vexed question, both as to whence it came and how it acquired its present designation. "La Maison des Jeux Académiques" abandons its origin as a desperate problem, and Dr. Henry claims its name as a Welsh compound, from "bach," little, and "cammon," battle. On the other hand, Bp. Kennett and Strutt derive it from the Anglo-Saxon, viz., from "bac," back, and "gamone," a game, that is to say, a game where players are exposed to be sent back. Perhaps this may satisfy the antiquarian and be accepted as a sufficient offering to the etymologist. It would have been a mere recrea

tion in chronology, to have disputed all the probabilities for assigning Backgammon to the antediluvian age. One portion of its machinery consists of dice—now dice defy chronology. Their types are found in Etruscan tombs and in the hieroglyphics of Egypt; and the historian of Chæronea asserts, that Mercury had a throw of the dice once upon a time with the Goddess Luna.

From Chancer we gather that the early name of Backgammon, or at all events its synonym, was "Tables;" at which period it was played with three dice, and all the "men" commenced their action from the adversary's table. Backgammon has always been a particularly respectable instrument of amusement, like the Organ in "She Stoops to Conquer." Even Whist has not escaped defilement, but Backgammon "was never a vulgar game, never beloved of lackeys." Shakspeare has used it as a medium for his philosophy, and Bacon has served bail for its good behavior.

Backgammon is played by two persons, with two boxes and two dice, upon a quadrangular table or board, on which are figured 24 points or *flèches*, of two colors, placed alternately. The board is divided into four compartments, two inner and two outer ones, each containing six of the 24 points (alternate colors). The players are each furnished with fifteen men or counters, black and white (usually draughts). These are arranged upon the board in the following manner. To play into the left-hand table, two of your men are placed upon the ace-point of your opponent's inner table, five upon the sixth point in his outer table (numbered 12 in our diagram), three upon the cinque-point in your own outer table (numbered 8), and five upon the sixth point in your own inner table. The adversary's men are to be placed in corresponding order, in a position directly opposite. All this is shown in the diagram annexed, and to facilitate reference the points or *flèches* are numbered from 1 to 12 of each color.

The game consists in moving your men from point to point, so as to bring them round into your own inner table (*i. e.* that on your left hand), and then moving or bearing them off the board. The player who first clears off his men wins.

The moves of the men are determined by the throws of the dice, according to the directions for playing. It will there be seen that the most advantageous throw at the

outset is that of aces, as it blocks the bar or sixth point in your outer table (numbered 7), and secures the cinque-point in your inner table, so that your adversary's two men cannot move if he throw either quatre, cinque, or size. This throw is frequently conceded to inferior players, at the commencement of the game, by way of odds.

As the grand object of the game consists in bringing round your men into your own inner table, all throws that contribute towards that end, and prevent your adversary from doing the same, are advantageous, and *vice versâ*. During the progress of the game you should endeavor to block up or detain a part of your adversary's men in your own tables; and to obstruct his re-entering such of them as you may happen to have taken up, unless all your own men have passed his main body, and are so far advanced to your inner table (which we will here call home) as to possess the best chance, should he seek to win by running away.

At the commencement of the game the players must agree towards which end of the board they will play. Each party plays into one of the tables on his own side; thus, if Black plays into his left-hand table, White plays into his right (*i. e.* that which is exactly opposite), and *vice versâ*, their men advancing in contra-position to each other, as in the annexed diagram.

For right of first play each party throws a single die; he who throws the highest number wins, and may, if he chooses, adopt and play the joint number of the preliminary throw. If he reject, then the first step is made by his throwing both the dice, and moving any one of his men to an open point at the distance indicated by one of the dice, and then moving another man (or the same man farther on, if he think proper), to another open point indicated by the number of the second die. This completes his move, his adversary then follows in a similar manner and so on alternately to the end of the game. Thus, double aces (which count as 4) would entitle you (say White) to move two men from 8 w. to 7 w., and two from 6 w. to 5 w., which covers the bar-point (No. 7), and also covers the cinque-point in your inner table, and then, should your next throw be 5 and 6, you would play the five from 12 b. to 8 w., and so cover the blot before left; and you would play the six from 12 b. to your bar point. Pairs count

able: thus, sixes entitle you to move four men each six points forward, and you may either move four together, say from 12 b. to 7 w., or two together, as say two from 1 b. to your adversary's bar-point (No. 7), and two from 12 b. to 7 w. (your own bar-point), or singly; as, say a single man from 1 b. to 1 w. in your own inner table, presuming that your adversary had ceased to occupy it.

The direction in which your men move is from the adverse inner table over the bar, through the adversary's outer table round into your own outer table, and then over your bar, home.

When during the progress of the game only a single man is left on a point, it is called "a blot," and is exposed to be taken by the adversary, who generally endeavors to "hit" the blot by bringing one of his own men to that point. When a man is thus captured it must be removed, and placed upon the bar (*i. e.* the division joint of the table), and the player to whom it belongs cannot move again until he has "entered his man." This can only be effected by throwing a number which is vacant, or is left "a blot," on the adversary's inner table, playing it as from a point off the board, adjoining to the adversary's ace-point. Towards the end of the game, when most of the points in your adversary's inner table are covered (*i. e.* have two or more men on each), it becomes difficult to enter, and you must remain on the bar till you have either thrown the exact number required to suit perhaps a single open point, or till more points are exposed, by your adversary having played some of his men off the table. When all the six points are blocked, it is of course useless your throwing, and your adversary throws alone. "Hitting" a blot frequently adds extreme variety and interest to the game.

When doublets are thrown, four moves are played of the distance indicated by the dice, instead of two, as usual in ordinary throws. For instance, should two quattres be thrown, any of the following moves may be played: either one man may be moved sixteen points; two men each eight points; one man eight, and two men four points; or four men four points each. Should, however, the points indicated by the throw of the dice be covered, the moves are lost. For instance, if double quattres be cast, and the first fourth point from all the player's men be covered by the adversary, the move is lost, although the eighth, twelfth,

and sixteenth points be uncovered, as the first fourth point if occupied, cannot be passed over.

If, during the course of the game, every point upon which a man could be moved is covered by the adversary's men, your men are compelled to remain in *statu quo*, and the adversary takes his turn. If one man only can be played, it must be played.

When a player has brought all his men home, he must begin to "bear them," *i. e.* to take them off the board. For every number thrown, a man is removed from the corresponding point, until the whole are borne off. In doing this, should the adversary be waiting to "enter" any of his men which have been "hit," care should be taken to leave no "blots" or uncovered points. In "bearing off," doublets have the same power as in the moves, four men are removed; if higher numbers are on the dice than on the points, men may be taken from any lower point; thus, if double sixes are thrown, and the point has been already stript, four men may be removed from the cinque-point of any lower number. If a low number is thrown, and the corresponding point hold no men, they must be played up from a higher point. Thus, if double aces be thrown, and there are no men upon the ace-point, two or more men must be played up from the higher points, or a fewer number played up and taken off.

If one player has not borne off his first man before the other has borne off his last, he loses a "gammon," which is equivalent to two games, or "hits." If each player has borne off, it is reduced to a "hit," or game of one. If the winner has borne off all his men before the loser has carried his men out of his adversary's table, it is a "backgammon," and usually held equivalent to three hits or games.

*General Instructions.*—1. If you play three up at Backgammon, your principal view, in the first place, is to secure your own or your adversary's cinque-point, or both; when that is effected, you may play a pushing game, and endeavor to gammon your adversary.

2. The next best point (after you have gained your cinque-point) is to make your bar-point, thereby preventing your adversary's running out with double sixes.

3. After you have proceeded thus far, prefer the making your quatre-point in your own table, rather than the quatre-point out of it.



4. Having gained these points, you have a fair chance to gammon your adversary, if he is very forward: For, suppose his tables are broke at home, it will be then your interest to open your bar-point, and to oblige him to come out of your tables with a six; and having your men spread, you not only may catch that man which your adversary brings out of your tables, but you will also have a probability of taking up the man left in your tables (upon supposition that he has two men there). If he should have blot at home, it will then be your interest not to make up your tables; because, if he should enter upon a blot, which you are to make for the purpose, you will have a probability of getting a third man; which, if accomplished, will give you, at least, 4 to 1 of the gammon; whereas, if you have only two of his men up, the odds are that you do not gammon him.

5. If you play for a hit only, 1 or 2 men taken up of your adversary's makes it surer than a greater number, provided your tables are made up.

*Directions how to carry your men home.*—6. When you carry your men home, in order to lose no point, you are to carry the most distant man to your adversary's bar-point, that being the first stage you are to place it on; the next stage is six points further, viz., the place where your adversary's five men are first placed out of his tables; the next stage is upon the six-point in your tables. This method is to be pursued till all your men are brought home, except two, when, by losing a point, you may often save your gammon, by putting it in the power of two fives, or two fours, to save it.

7. If you play to win a hit only, endeavor to gain either your own or your adversary's cinque-point; and if that fails, by your being hit by your adversary, and you find that he is forwarder than you, you must throw more men into his table. Thus: put a man upon your cinque or bar point, and if your adversary neglects to hit it, you may then gain a forward instead of a back game; but if he hits you, you must play a back game, and then the greater number of men which are taken up, the better it makes your game, because you by that means preserve your game at home; and you must then always endeavor to gain both your adversary's ace and trois points, or his ace and deuce points, and take care to keep three men upon his ace-point,

that if you chance to hit him from thence, that point may remain still secure to you.

8. At the beginning of a set do not play for a back game because by so doing you would play to a great disadvantage, running the risk of a gammon to win a single hit.

*Directions for playing, at commencement, the thirty-six chances of dice, for a gammon, or for a single hit.—*

1. Two aces (the best of all first throws), to be played two on your cinque-point, and two on the bar-point, for a gammon, or for a hit.

2. Two sixes (the second best throw), should be played two on your adversary's bar-point, and two on your own bar-point, for a gammon, or a hit.

3. Two trois, two to be played on your cinque-point, and the other two on your trois-point in your own tables, for a gammon only.

4. Two deuces, to be played on the quatre-point in your own tables, and two to be brought over from the five men placed in your adversary's outer tables, for a gammon only.

5. \* Two fours, to be brought over from the five men placed in your adversary's outer tables, and to be put upon the cinque-point in your own tables, for a gammon only.

6. Two fives, to be brought over from the five men placed in your adversary's outer tables, and to be put on the trois-point of your own tables, for a gammon, or a hit.

7. Size-ace, you are to make your bar-point, for a gammon, or a hit.

8. Size-deuce, a man to be brought from the five men placed in your adversary's outer tables, and to be placed on the cinque-point in your own tables, for a gammon, or a hit.

9. Six and three, a man to be brought from your adversary's ace-point, as far as he will go, for a gammon, or a hit.

10. Six and four, a man to be brought from your adversary's ace-point, as far as he will go, for a gammon, or a hit.

11. Six and five, a man to be carried from your adversary's ace-point, as far as he can go, for a gammon, or a hit.

12. Cinque and quatre, a man to be carried from your adversary's ace-point, as far as he can go, for a gammon or a hit.

13. Cinque-trois, to make the trois-point in your table, for a gammon, or a hit.

14. Cinque-deuce, to play two men from the five placed in your adversary's outer tables, for a gammon, or a hit.

15. Cinque-ace, to bring one man from the five placed in your adversary's outer tables for the cinque, and to play one man down on the cinque-point in your own tables for the ace, for a gammon only.

16. Quatre-trois, two men to be brought from the five placed in your adversary's outer tables, for a gammon, or a hit.

17. Quatre-deuce, to make the quatre-point in your own tables, for a gammon, or a hit.

18. Quatre-ace, to play a man from the five placed in your adversary's outer tables for the quatre, and for the ace, to play a man down upon the cinque-point in your own tables, for a gammon only.

19. Trois-deuce, two men to be brought from the five placed in your adversary's tables, for a gammon only.

20. Trois-ace, to make the cinque-point in your own tables, for a gammon, or a hit.

21. Deuce-ace, to play one man from the five placed in your adversary's tables for the deuce; and for the ace, to play a man down upon the cinque-point in your own tables, for a gammon only.

*Directions how to play the chances that are marked thus (\*) when you are only to play for a hit.*—1. \* Two trois, two of them are to be played on your cinque-point in your own tables, and with the other two take the quatre-point in your adversary's tables.

2. \* Two deuces, two of them are to be played on your quatre-point in your own tables, and with the other two take the trois-point in your adversary's tables.

The two foregoing cases are to be played in this manner, for this reason, viz. : That thereby you avoid being shut up in your adversary's tables, and have the chance of throwing high doublets to win the hit.

3. \* Two fours, two of them are to take your adversary's cinque-point in his tables; and for the other two, two men are to be brought from the five placed in your adversary's tables.

4. (1.) \* Cinque-ace, play the cinque from the five new

placed in your adversary's tables, and play the ace from your adversary's ace-point.

5. (2.) \* Quatre-ace, play the quatre from the five men placed in your adversary's tables, and the ace from the men on your adversary's ace-point.

6. (3.) \* Deuce-ace, play the deuce from the five men placed in your adversary's tables, and the ace from your adversary's ace-point.

The three last chances are played in this manner, for, by laying an ace down in your adversary's tables, you have a probability of throwing deuce-ace, trois-deuce, quatre-trois, or size-cinque, in two or three throws; in any of which cases you are to make a point, which gives you the better of the hit.

You may observe, by the directions given in this chapter, that you are to play nine chances out of the thirty-six in a different manner for a single hit, to what you would do when playing for a gammon.

*Some observations, hints, and cautions, which are to be attended to.*—1. By the directions given to play for a gammon, you are voluntarily to make some blots, the odds being in your favor that they are not hit; but should it so happen that any blot is hit, as in this case, you will have three men in your adversary's tables; you must then endeavor to secure your adversary's cinque, quatre, or trois point, to prevent a gammon, and must be very cautious how you suffer your adversary to take up a fourth man.

2. Take care not to crowd your game at any time, if possible. What is meant by crowding a game, is the putting many men either upon your trois or deuce point in your own tables; which is, in effect, losing those men, by not having them in play.

Besides, by crowding your game, to attempt to save a gammon, you are often gammoned; because when your adversary finds your game open, by being crowded in your own tables, he may then play his game as he thinks fit.

3. By recourse had to calculation, you may know what are the odds of your entering a single man upon any certain number of points, and by that means you may play your game accordingly.

4. If you are obliged to leave a blot, by recourse to the calculation for hitting it, you will find the chances for and

against, and consequently you will be enabled to judge how to play your game to the greatest advantage.

5. You will also find by calculation, the odds for and against you, upon being hit by double dice, and consequently you will choose such a method of play as is most to your advantage.

6. If it is necessary to make a run in order to win a hit, and you would know to a point which is the forwarder take the following method:

Begin with reckoning how many points you must have, to bring home to your size-point in your own tables the man that is at the greatest distance from it, and do the like by every other man that is abroad; when the numbers of those absentees are summed up, add to them the following numbers for those already in your own tables (supposing the men that were abroad as on your size-point for bearing), namely, six for every man on the size-point, five for every man on the cinque-point, four for every man on the quatre-point, three for every man on the trois-point, two for every man on the deuce-point, and one for every man on your ace-point. Do the like to your adversary's game, and then you will know which of you is forwardest, and likeliest to win the hit.

*Observations and directions for a learner who has made some progress at Backgammon; particularly directions for bearing his men.*—1. If your adversary be greatly before you, never play a man from your quatre, trois, or deuce points, in order to bear that man from the point where you put it, because nothing but high doublets can give you any chance for the hit: therefore, instead of playing an ace or a deuce from any of the aforesaid points, always play them on from your size or highest point; by which means you will find that throwing two fives, or two fours, will, upon having eased your size and cinque points, be of great advantage to you: whereas, had your size-point remained loaded, you must, perhaps, be obliged to play at length those fives and fours.

2. Whenever you have taken up two of your adversary's men, and happen to have two, three, or more points made in your own tables, never fail spreading your men, in order either to make a new point in your tables, or to be ready to hit the man your adversary may happen to enter. As soon as he enters one of his men, you are to compare his

game with yours; and if you find your game equal to his or better, never fail taking his man up, if you can, because it is 25 to 11 against his hitting you; which chance being so much in your favor, you ought always to run that risk, when you have already two of his men up.

There is this exception to this rule, that if you play for a single hit only, and your playing that throw otherwise gives you a better chance for the hit, you ought not to take up that man.

3. Never be deterred from taking up any one man of your adversary's, by the apprehension of his hitting you with double dice, because the fairest probability your adversary has of hitting you is 5 to 1 against him.

4. If you should happen to have five points covered in your tables, and to have taken up one of your adversary's men, and are obliged to leave a blot out of your tables, rather leave it upon doublets than any other chance, because doublets are 35 to 1 against his hitting you, and any other chance is but 17 to 1 against him.

5. Two of your adversary's men in your tables are better for a hit than any greater number, provided your game be forwardest, because his having three or more men in your tables gives him more chance to hit you than if he had only two men there.

6. If you are to leave a blot, upon entering a man in your adversary's tables, or otherwise, and have it in your choice to leave it upon what point you please, always choose that which is the most disadvantageous to him. To illustrate this by an example, let us suppose it his interest to hit you or take you up as soon as you enter, in that case leave the blot upon his lowest point; that is to say, upon his deuce, rather than upon his trois point; or upon his trois, preferable to his quatre point; or upon his quatre, preferable to his cinque point; because (as has been mentioned before) all the men your adversary plays upon his trois or his deuce points, are deemed as lost, being in a great measure out of play, those men not having it in their power to make his cinque-point, and consequently his game will be crowded there, and open elsewhere, whereby you will be able also much to annoy him.

7. To prevent your adversary from bearing his men to the greatest advantage, when you are running to save your gammon; as, for instance, suppose you should have two

men upon his ace-point, and several other men abroad, though you should lose one point or two in putting your men into your tables, yet it is your interest to leave a man upon your adversary's ace-point, which will have this consequence—that it will prevent his bearing his men to the greatest advantage, and will also give you the chance of his making a bolt, which you may chance to hit. But if, upon a calculation, you find that you have a throw, or a probability of saving your gammon, never wait for a blot, because the odds are greatly against hitting it.

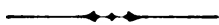
*The laws of Backgammon.*—1. If you take a man from any point, that man must be played; the same must be done if two men are taken from it.

2. You are not understood to have played any man, till you have placed him upon a point and quitted him.

3. If you play with fourteen men only, there is no penalty attending it, because by playing with a lesser number than you are entitled to, you play to a disadvantage, by not having the additional man to make up your tables.

4. If you bear any number of men, before you have entered a man taken up, and which consequently you were obliged to enter, such men, so borne, must be entered again in your adversary's tables, as well as the man taken up.

5. If you have mistaken your throw, and played, and if your adversary has thrown, it is not in your or his choice to alter it, unless both parties agree.



## Draughts.

*Observations on, and description of the Game.*—This interesting and highly scientific game has, by several of the writers upon it, been held to have preceded chess, of which it is supposed to be the root or source. Whether it may claim descent from the Greeks or Scandinavians, is a point that may be left to the antiquarian, without any great social loss should he never succeed in settling it. In like manner, the attempt to confer upon it any higher character than that of a rational means for the employment of a leisure hour, may as conveniently be spared

The utility, in a general sense, of any mere game of science or skill, may be a question for philosophy, but it is one with which those who treat of its practical details have nothing to do, and of which most probably they could make nothing if they had. Chess, according to Sir William Jones, dates some four thousand years back: if Draughts anticipated it, then, upon the principle that "age is honorable," the recreation we are about to treat of is one of no mean pretensions.

We do not discover, from any written record, that Draughts was much practised in Europe till the middle of the sixteenth century. In 1668, an elaborate treatise upon it was published in Paris, written by a celebrated professor of mathematics, M. Mallet. Nearly a century later, Mr. William Payne, teacher of mathematics, published his celebrated *Introduction to the Game of Draughts*, London, 1756. Subsequently, in 1767, appeared "*A Companion for the Draught-player*," by W. Painter; and there are other essays in type, but none that bear any comparison with "*The Guide to the Game of Draughts*, by Joshua Sturges, printed for the author, in London, 1800." Sturges worked up the whole of his predecessor's treatise in his more extended work, and with so much care and diligence, that half a century has elapsed without disturbing the authority of his book. Mr. Walker re-edited Sturges in 1835, and this improved edition is here given, with some additions by a skilful player, Mr. Martin.

Draughts, it should always be remembered, is purely a game of calculation, and as such craves wary policy. It is played by two persons upon a board of sixty-four squares, colored alternately Black and White, or any other two opposite colors. The board is placed with an upper white corner on the right hand, which brings the double white square to the lower right-hand corner.

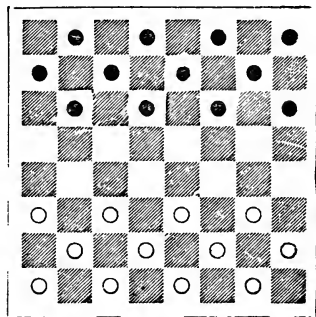
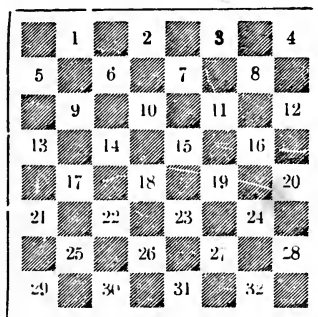
Each player has twelve men; which, on beginning the game, are placed on their respective sides, on the first three lines of white squares. The following diagrams represent the board and men in their original position; and also the mode in which the squares are conventionally numbered for the sake of reference.\* It will be seen that, through-

\* Practised players who have studied printed games, are generally so familiar with the numerical position of the square that they can read and comprehend a series of intricate moves without even referring to the board.



out this work, the upper half of the board is occupied by the twelve Black men, and the lower half by their antagonists, the White.

The men being placed, the game is begun by each player moving alternately one of his men, along the white diagonal on which they are first posted. The men can only move forward, either to the right or left, one square at a time, unless they have attained one of the four squares on the extreme line of the board, on which they become kings, and can move either forward or backward, but still only one square at a time. The men take in the direction they move, by leaping over any hostile piece or pieces that may be immediately contiguous, provided there be a vacant white square behind them. The piece or pieces so taken are then removed from off the board, and the man taking them is placed on the square beyond. If several pieces, on forward diagonals, should be exposed by alternately having open squares behind them, they may all be taken at one capture, and the taking piece is then placed on the square



beyond the last piece. To explain the mode of taking by practical illustration, let us begin by placing the draughts in their original position. You will perceive that if Black should move first he can only move one of the men placed on 9, 10, 11, or 12. Supposing him then to play the man from 11 to 15, and White answering this move by playing his piece from 22 to 18, Black can take White by leaping his man from 15 to 22 and removing the captured piece off the board. Should Black not take in the above position, but move in another direction—for instance, from 12 to 16—he is liable to be huffed; that is, White may remove the man with which Black should have taken, from the

board, as a penalty for not taking; for, at Draughts, you have not the option of refusing to take, as at Chess but must always take when you can, whatever be the consequence. The player who is in a position to huff his adversary has also the option of insisting on his taking, instead of standing the huff. When one party huffs the other, in preference to compelling the take, he does not replace the piece his adversary moved; but simply removes the man huffed, from off the board, and then plays his own move. Should he, however, insist upon his adversary taking the piece, instead of standing the huff, then the pawn improperly moved must first be replaced.

To give another example of huffing. Suppose a white man to be placed at 28, and three black men at 24, 15, and 6, or 24, 16, and 8, with unoccupied intervals he would capture all three men, and make a king, or be huffed for omitting to take them all; and it is not uncommon with novices to take one man, and overlook a second or third "*en prise*" (*i. e.*, liable to be taken.)

When either of the men reaches one of the extreme squares of the board, he is, as already indicated, made a king, by having another piece put on, which is called crowning him. The king can move or take both forward or backward; keeping, of course, on the white diagonals. Both the king and common man can take any number of pieces at once which may be "*en prise*" at one move, and both are equally liable to be huffed. For instance: if White, by reaching one of the back squares on his antagonist's side, say No. 2, had gained a king, he might, upon having the move, and the black pieces (either kings or men) being conveniently posted at No. 7, 16, 24, 23, and 14, with intermediate blanks, take them all at one fell swoop, remaining at square 9. But such a coup could hardly happen in English Draughts. One of the great objects of the game, even at its very opening, is to push on for a king; but it is unnecessary to dwell much on the elementary part of the science, as the playing through one of the many games annexed, from the numbers, will do more in the way of teaching the rudiments of Draughts, than the most elaborate theoretical explanation.

The game is won by him who can first succeed in capturing or blocking up all his adversary's men, so that he has nothing left to move, but when the pieces are so

duced that each player has but a very small degree of force remaining, and, being equal in numbers, neither can hope to make any decided impression on his antagonist. The game is relinquished as drawn. It is obvious that were this not the case, and both parties had one or two kings, the game might be prolonged day and night, with the same hopeless chance of natural termination, as at the first moment of the pieces being resolved into the position in question. It has already been shown, that when a man reaches one of the squares on the extreme line of the board, he is crowned and becomes a king: but there is another point relative to this, which it is necessary to understand. The man thus reaching one of the extreme squares, finishes the move on being made a king, and cannot take any piece which may be "*en prise*." He must first await his antagonist's move, and should he omit to remove or fortify an exposed piece, it may then be taken. To exemplify this, place a White man on 11, and Black men on 7 and 6:—White, having the move, takes the man, and demands that his own man should be crowned; but, he cannot take the man on 6 at the same move; which he could do were his piece a king when it made the first capture. But if the piece be left there after the next move, he must take it.

In particular situations, to have the move on your side, is a decisive advantage. This is a matter little understood by ordinary players, but its importance will fully appear by studying the critical situations. To have the move, signifies your occupying that position on the board which will eventually enable you to force your adversary into a confined situation, and which, at the end of the game, secures to yourself the last move. It must, however, be observed, that where your men are in a confined state, the move is not only of no use to you, but, for that very reason, may occasion the loss of the game. To know in any particular situation whether you have the move, you must number the men and the squares, and if the men are even and the squares odd, or the squares even and the men odd, you have the move. With even men and even squares, or odd men and odd squares, you have not the move. This will be best explained by an example. Look, then, at the 8th critical situation, where White plays first: there the adverse men are even, two to two: but the White squares, being five in number, are odd. The squares may be thus

reckoned—from 26, a White king, to 28, a Black king, and three, viz. 31, 27, and 24—the White squares between 32, a White man, and 19, a Black man, are two, viz. 27 and 23. You may reckon more ways than one, but reckon which way you will, the squares will still be found odd, and therefore White, so situated, has the move. When you have not the move, you must endeavor to procure it by giving man for man, a mode of play fully and successfully exemplified in this treatise.

There is another mode which will, in less time than reckoning the squares, enable you to see who has the move. For instance, if you wish to know whether any one man of yours has the move of any one man of your adversary's, examine the situation of both, and if you find a Black square on the right angle, under his man, you have the move:—for example, you are to play first, and your White man is on 30, when your adversary's Black man is on 3. In this situation, you will find the right angle in a black square between 31 and 32, immediately under 3, and therefore you have the move. This rule will apply to any number of men, and holds true in every case.

There is a third mode, more ingenious still, communicated by Mr. Martin, and now published for the first time. Count all the pieces (of both colors) standing on those columns (not diagonals) which have a white square at the bottom, and if the number be odd, and White has to play, he has the move; if the number be even, the move is with Black.

It is a mistake to suppose that any advantage is derived from playing first. It is admitted, that he who plays first has not the move, the men and squares being then both even; but, though he who plays second has the move, it can be of no service to him in that stage of the game. The truth is, that when the combatants continue giving man for man, the move will alternately belong to one and the other. The first player will have it at odd men, at 11, 9, 7, 5, 3, and 1; the second player will have it at even men, at 12, 10, 8, 6, 4, and 2; and therefore some error must be committed, on one side or the other, before the move can be forced out of that direction.

To play over the games in this work, number the White squares on your draught-board from 1 to 32, and remember that in our diagram the Black pieces always occupy the first twelve squares. The abbreviations are so obvious

that they cannot need explanation; as B. for Black, W. for White, Var. for Variation, &c. Occasionally, stars (asterisks) are introduced, to point out the move causing the loss of the game. The learner begins with the first game and finding the leading move to be 11.15 (that is, from 11 to 15), knows that Black begins the game. The second move 22.18 belongs to White, and the game is thus played out; each party moving alternately. After finishing the game, the player proceeds to examine the variations to which he is referred by the letters and other directions. The numerous variations on some particular games, and the consequent necessity each time of going through the leading moves up to the point at which the variation arises, will, probably, at first, occasion some little fatigue; but this will be soon forgotten in the speedy and decided improvement found to be derived from this course of study. One of the minor advantages resulting from a numerous body of variations is, that, in tracing them out, the leading moves are so frequently repeated that they become indelibly fixed in the mind of the player; who thus remembers which moves are to be shunned as dangerous if not ruinous, and which moves are to be adopted as equally sound and scientific.

As to general advice relative to draught-playing, next to nothing can be learnt from a volume of such instruction. The various modes of opening will be seen by reference to the accompanying examples. Among the few general rules that can be given you should bear in mind, that it is generally better to keep your men in the middle of the board, than to play them to the side squares, as, in the latter case, one-half of their power is curtailed. And when you have once gained an advantage in the number of your pieces you increase the proportion by exchanges; but in forcing them you must take care not to damage your position. If you are a chess-player, you will do well to compare the draughts in their march and mode of manœuvring with the Pawns at Chess; which, as well as the Bishops, or other pieces, are seldom so strong on the side squares as in the centre of the board. Accustom yourself to play slow at first, and, if a beginner, prefer playing with those who will agree to allow an unconditional time for the consideration of a difficult position, to those who rigidly exact the observance of the strict law. Never touch a man without mov-

ing it, and do not permit the loss of a few games to ruffle your temper, but rather let continued defeat act as an incentive to greater efforts both of study and practice. When one player is decidedly stronger than another, he should give odds, to make the game equally interesting to both parties. There must be a great disparity indeed if he can give a man, but it is very common to give one man in a rubber of three games; that is, in one of the three games, the superior player engages to play with only 11 men instead of 12. Another description of odds consists in giving the drawn games; that is, the superior player allows the weaker party to reckon as won, all games he draws. Never play with a better player without offering to take such odds as he may choose to give. If you find yourself, on the other hand, so superior to your adversary, that you feel no amusement in playing even, offer him odds, and should he refuse, cease playing with him unless he will play for a stake; the losing which, for a few games in succession, will soon bring him to his senses, and make him willing to receive the odds you offer. Follow the rules of the game most rigorously, and compel your antagonist to do the same; without which, Draughts are mere child's play. If you wish to improve, play with better players, in preference to such as you can beat; and take every opportunity of looking on when fine players are engaged. Never touch the squares of the board with your finger, as some do, from the supposition that it assists their powers of calculation, and accustom yourself to play your move off-hand when you have once made up your mind: without hovering with your fingers over the board for a couple of minutes, to the great annoyance of the lookers-on. While you play, do not fall into the vulgar habit of incessantly chattering nonsense; and show no impatience at your adversary, should he be a little slow. Finally, bear in mind what may well be termed the three golden rules to be observed in playing games of calculation: Firstly, to avoid all boasting and loud talking about your skill; secondly, to lose with good temper; and, thirdly, to win with silence and modesty.

*Laws of the Game.*—1. The first move of each game is to be taken by the players in turn, whether the game be won or drawn. For the move in the first game at each sitting, the players must cast or draw lots, as they must for the men, which are, however, to be changed every game, so

that each player shall use the black and white alternately. Whoever gains the choice may either play first, or call upon his adversary to do so.

2. You must not point over the board with your finger, nor do any thing which may interrupt your adversary's full and continued view of the game.

3. At any part of the game you may adjust the men properly on the squares, by previously intimating your intention to your adversary. This in polite society is usually done by saying "J'adoube." But after they are so adjusted, if you touch a man, it being your turn to play, you must play him in one direction or other if practicable; and if you move a man so far as to be in any part visible over the angle of an open square, that move must be completed, although by moving it to a different square you might have taken a piece, for the omission of which you incur huffing. The rule is "touch and move." No penalty, however, is attached to your touching any man which cannot be played.

4. In the case of your standing the huff, it is optional on the part of your adversary to take your capturing piece, whether man or king, or to compel you to take the piece or pieces of his, which you omitted by the huff. The necessity of this law is evident, when the young player is shown that it is not unusual to sacrifice two or three men in succession, for the power of making some decisive "*coup*." Were this law different, the players might take the first man so offered, and on the second's being placed "*en prise*," might refuse to capture, and thus spoil the beauty of the game (which consists in the brilliant results arising from scientific calculation), by quietly standing the huff. It should be observed, however, that on the principle of "touch and move," the option ceases the moment the huffing party has so far made his election as to touch the piece he is entitled to remove. After a player entitled to huff has moved without taking his adversary, he cannot remedy the omission, unless his adversary should still neglect to take or to change the position of the piece concerned, and so leave the opportunity. It does not matter how long a piece has remained "*en prise*," it may at any time either be huffed or the adversary be compelled to take it. When several pieces are taken at one move, they must not be removed from the board until the capturing piece has arrived

at its destination; the opposite course may lead to disputes, especially in Polish Draughts. The act of huffing is not reckoned as a move, a "huff and a move" go together

5. If, when it is your turn to play, you delay moving above three minutes, your adversary may require you to play; and should you not move within five minutes after being so called upon, you lose the game; which your adversary is adjudged to have won, through your improper delay.

6. When you are in a situation to take on either of two forward diagonals, you may take which way you please; without regard (as in Polish Draughts) to the one capture comprising greater force than the other. For example, if one man is "*en prise*" one way and two another, you may take either the one or the two, at your option.

7. During the game, neither party can leave the room without mutual agreement; or the party so leaving forfeits the game. Such a rule, however, could only be carried out with certain limitations.

8. When, at the end of the game, a small degree of force alone remains, the player appearing the stronger may be required to win the game in a certain number of moves; and, if he cannot do this, the game must be abandoned as drawn. Suppose that three Black kings and two White kings were the only pieces remaining on the board; the White insists that his adversary shall win or relinquish the game as drawn, after forty\* moves (at most) have been played by each player. The moves to be computed from that point at which notice was given. If two kings remain opposed to one king only, the moves must not exceed twenty on each side. The number of moves once claimed, they are not to be exceeded, even if one more would win the game. A move, it should be observed, is not complete until both sides have played; therefore, twenty moves, so called, consist of twenty on each side. In giving the odds of "the draw," the game must, however, be played to a more advanced state than is required in any other case. When, in such a game, the situations become so equal that no advantage can be taken, he who gives the draw shall not occasion any unnecessary delay by uselessly repeating the same manœuvres; but shall force his adversary out of his

\* We think half the number would be better.



strong position, or, after at most twenty moves, lose the game through its being declared drawn.

9. Bystanders are forbidden to make any remarks whatever relative to the game, until that game shall be played out. Should the players be contending for a bet or stake, and the spectator say any thing that can be construed into the slightest approach to warning or intimation, that spectator shall pay all bets pending on the losing side, should that side win which has received the intimation.

10. Should any dispute occur between the players, not satisfactorily determined by the printed rules, the question must be mutually referred to a third party, whose decision shall be considered final. Of course, should a player commit any breach of the laws, and refuse to submit to the penalty, his adversary is justified in claiming the game without playing it out.

11. Respecting a false move, such as giving a common man the move of a king, or any other impropriety of the same sort, the law varies in different countries as to the penalty to be exacted by the opposite party. We cannot but suppose that such mistakes are unintentional, and consider it sufficient penalty, that in all such cases the piece touched must be moved to whichever square the adversary chooses; or he has the option of allowing the false move to stand, if more to his advantage. Should the piece be unable to move at all, that part of the penalty cannot be inflicted.

12. The rule (almost universal with English Draughts) is to play on the white squares. The exception (limited we believe to Scotland) is to play on the *black*. When, therefore, players are pledged to a match, without any previous agreement as to which squares are to be played on, white must be taken as the law. The color of the squares, excepting so far as habit is concerned, makes no difference in their relative position on the board.

In all cases, a player refusing to take, to play, or to comply with any of the rules, loses the game. Hence the saying, "Whoever leaves the game loses it."

## EXAMPLES OF GAMES, FROM STURGES.

AME I.	4. 8*	25.21	11. 7	E.
1.15	31.27	9.18	18.22	2. 9
22.18	24.20	11. 7	7. 3	28.19
15.22	27.23	W. wins.	5. 9	9.14
25.18	8.11		3. 7	25.22
8.11 Var.	23.18	A.	9.18	1. 6
29.25	11. 8	9.14	7.10	32.28
4. 8	18.15	17.10	22.25 C	6. 9 F.
25.22	B. wins.	6.15	10.14	31.27
12.16		27.24	25.29	9.13
24.20	Var.	8.12	31.27	27.24
10.15	12.16	24.19	29.25	13.17
27.24*	29.25	15.24	Drawn.	22.18
16.19	8.11	23.19		14.17
23.16	24.20	5. 9	C.	23.18
15.19	10.15	13. 6	13.17	16.28
24.15	25.22	1.10	10.14	24.19
9.14	4. 8	32.28	17.21	W. wins.
13. 9	21.17	3. 7	14.17	
11.25	7.10	28.24	22.25	F.
32.27	17.14	10.14	17.22	6.10
5.14	10.17	31.26	25.29	28.24
27.23	22.13	14.18	22.26	5. 9
6.10	15.22	Drawn	29.25	31.27
16.12	26.17		31.27	9.13
8.11	8.12 A.	B.	W. wins.	22.18
28.24	27.24	25.21		13.17
25.29	3. 7	10.14	D.	18. 9
30.25	30.25	17.10	28.19	17.22
29.22	7.10	6.15	9.14	9. 6
26.17	24.19 B.	13. 6	25.22	22.26
11.15	10.14	2. 9	2. 6	6. 2
20.16	17.10	24.19	22.18	26.31
15.18	6.24	15.24	6.10	2. 7
24.20	13. 6 D.	28.19	18. 9	10.14
18.27	1.10 E.	9.14	5.14	19.15
31.24	28.19	19.15	13. 9	11.18
14.18	2. 6	11.27	14.17	20.11
16.11	31.26 G.	20.11	9. 6	31.26
7.16	11.15	1. 6	10.14	23.19
20.11	20.11	32.23	6. 2	26.23
18.23	15.24	6. 9	17.22	24.20
11. 8	23.19	23.19	19.15	22.32
23.27	10.14	14.17	11.27	7.10
8. 4	26.22	21.14	20.11	32.27
27.31	6. 9	9.18	Drawn.	10.17

\* These asterisks, wherever they occur, denote the moves which cause the loss of the game.

27.24  
20.16  
24. 8  
17.14  
12.19  
14.16  
8.12  
W. wins

G.  
25.22  
6. 9  
32.28  
9.13  
28.24  
10.14  
31.26  
13.17  
22.13  
14.17  
19.15  
11.27  
B. wins.

**GAME 2.**

11.15  
24.20  
8.11  
22.18  
15.22  
25.18  
4. 8  
29.25  
10.15  
25.22  
12.16  
21.17  
7.10 Var.  
17.13  
8.12  
23.24  
9.14  
13. 3  
5.14  
23.19  
16.23  
26.19  
3. 8  
31.26  
15.13  
22.15  
11.13

32.28  
2. 7  
30.25  
7.11  
25.21  
18.22  
26.17  
11.15  
20.16  
15.18  
24.20  
18.22  
27.24  
22.26  
19.15  
12.19  
13. 9  
6.22  
15. 6  
1.10  
24. 6  
Drawn

**Var.**

9.13  
17.14  
16.19  
23.16  
8.12  
14.10  
7.23 A  
16. 7  
2.11  
26.10  
6.15  
28.24  
5. 9  
27.23  
1. 6  
31.26  
6.10  
32.28  
3. 7  
23.19  
W. wins.

**A.**

12.19  
27.23  
7.14  
23. 7  
W. wins.

**GAME 3.**

11.15  
22.18  
15.22  
25.18  
8.11  
29.25  
4. 8  
25.22  
12.16  
24.19  
16.20  
28.24 Var. 1  
8.12  
32.28  
10.15  
19.10  
7.14  
30.25  
11.16  
18.15  
3. 8  
22.17  
14.18  
23.14  
9.18  
26.23  
6. 9  
23.14  
9.18  
15.10  
8.11  
10. 7 Var. 2  
11.15  
7. 3  
2. 7  
3.19  
16.32  
24.19  
32.27  
31.24  
20.27  
17.14  
27.31  
21.17  
31.26  
25.21  
26.22  
17.13  
22.17  
14.10  
17.14

10. 7  
18.23  
7. 3  
23.27  
3. 7  
14.18  
7.11  
27.31  
11.16  
31.27  
16.20  
18.22  
B. wins.

**Var. 1.**

19.15  
10.19  
23.16  
9.14  
18. 9  
5.14  
16.12  
11.15  
27.23  
6.10  
31.27  
8.11  
22.17  
15.18  
30.25  
2. 6 A.  
23.19 B.

11.15  
28.24  
6. 9  
17.13  
1. 6  
26.22  
7.11  
19.16  
3. 7  
24.19  
15.31  
22. 8  
W. wins.

**A.**

1. 6  
17.13  
11.15  
23.24  
7.11

23.19  
11.16  
26.23  
6. 9  
13. 6  
2. 9  
21.17  
Drawn

**B.**

17.13  
11.16  
28.24  
1. 5  
32.28  
7.11  
26.22  
11.15  
B. wins.

**Var. 2.**

17.14  
11.15  
21.17  
16.19  
31.26  
2. 6  
17.13  
12.16  
25.21  
18.23  
Drawn.

**GAME 4**

11.15  
22.18  
15.22  
25.18  
8.11  
29.25  
4. 8  
25.22  
12.16  
24.20  
10.14  
27.24  
8.12  
24.19  
7.10  
32.27  
9.13  
18. 9

5.14	14.17	C.	10.15	30.2
22.18	21.14	30.26	21.17	11.1
1. 5	10.26	9.14	7.10	27.1
18. 9	31.22	10. 6	27.24	7.2
5.14	7.10	3. 8	8.12	25.2
19.15 A.	30.25	24.20	17.13	18.2
11.18	10.14	8.11	9.14	27.11
20.11	25.21	6. 1	18. 9	25.30
18.22	13.17	11.15	5.14 { Var	11. 8
26.17	22.13	1. 6	24.19 } 1, 2,	30.26
13.22	6. 9	15.19	15.24 } & 3.	8. 3
11. 8	Drawn.	20.16	28.19	26.23
22.25		18.23	14.17	3. 8
8. 4		26.22	32.27	23.18
25.29	B.	23.26	10.14	8.11
4. 8	11. 7	16.11	27.24 Var. 4	10.14
2. 7	6. 9	26.30	3. 7	24.19
23.19	13. 6	11. 7	30.25 Var. 5	18.23
29.25	23.27	30.26	6. 9	11.16
27.24	31.24	B. wins.	13. 6	14.17
14.18	10.15		1.10	21.14
21.17	19.10	D.	22.13	6.10
25.22	12.19	16.12	14.18	14. 7
17.13	24.15	10.14	23.14	2.20
18.23	18. 9	1. 5	16.30	19.15
8. 4	28.24	26.23	25.21	1. 6
10.14	14.18	5. 1	10.17	B. wins.
24.20	24.19 C.	23.19	21.14	
22.18	18.23	1. 6	30.25	Var. 2.
4. 8	19.16	19.15	14. 9	30.25
18.22	9.14	6. 2	11.15 Var 6	14.17
20.16	10. 6	15.11	9. 6	25.21
22.18	23.27	2. 6	2. 9	3. 7
8.11	6. 1	3. 7	13. 6	21.14
7.10	14.10	6.10	15.18	10.17
23.24 B	30.25	14.18	6. 2	24.19
14.17	27.31	10. 3	7.10	15.24
24.20	25.21	18.14	2. 6	28.19
10.14	31.26	12. 8	10.14	7.10
11. 8	21.17 D	B. wins.	6. 9	32.27
17.22	26.23		25.21	17.21
8.11	17.13	GAME 5.	31.26	22.18
14.17	10.14	11.15	14.17	21.25
11. 8	1. 5	22.18	Drawn.	18.15
17.21	23.19	15.22		11.18
B. wins.	16.12	25.18	Var. 1.	20.11
	19.15	8.11	23.19	25.30
A.	5. 1	29.25	16.23	23. 7
27.24	15.16	4. 8	26.19	B. wins
3. 7	1. 5	25.22	3. 7	
26.22	10. 6	12.16	31.27	Var. 3.
	B. wins.	24.20	14.18	31.27

1. 5	B.	Var. 4.	17.26	14.17
28.19 A.	27.18	22.18	31.22	25.29
16.23	16.19	1. 5	14.17	17.14
27. 9	32.27 C	18. 9	22.18	29.25
5.14	5. 9	5.14	17.22	14.10
24.19	20.16	19.15	19.15	25.22
15.24	11.20	11.18	16.19	10.14
28.19	18.11	20.11	15. 8	23.27
11.15	10.15	12.16	19.28	14.10
32.28	22.17	27.24	18.14	22.17
15.24	3. 7	18.27	28.32	31.26
28.19	11. 8	24.20	8. 3	27.32
3. 8	7.10	27.32	7.11	26.23
26.23	8. 3	31.27	23.19	32.28
14.17	9.14	32.23	32.27	23.19
22.18	3. 8	26.12	3. 8	28.32
17.22	14.21	17.22	2. 7	B. wins.
B. wins.	8.11	11. 8	8.15	
	6. 9	14.18	7.10	E.
	B. wins.	8. 4	14. 7	9. 5
A.		18.23	6. 9	22.18
	C.	4. 8	B. wins.	31.26
23.18	22.17 D.	22.26		11.15
14.23	15.31	30.25	Var. 6.	5. 1
26.19 B.	24. 8	26.30	25.22†	7.11
16.23	5. 9	25.22	9. 6 E.	1. 5
27.18	30.25	30.25	2. 9	12.16
10.14	31.26	22.17	13. 6	13. 9
18. 9	B. wins.	25.21	22.18	16.19
5.14		17.14	6. 2 F.	B. wins.
30.26	D.	21.17	18.23	
12.16	26.23	14. 9	2. 6	F.
26.23	19.26	17.14	11.15	31.26
14.17	30.23	Drawn.	6. 2	11.15
24.19	10.14		7.11	6. 2
15.24	18. 9	Var. 5.	2. 6	7.11
28.12	5.14	22.18	15.18	2. 6
17.26	23.19	1. 5	6.10	18.14
23.18	6.10	18. 9	18.22	26.23
6.10	32.27	5.14	10.14	12.16
B. wins.	B. wins.	26.22	22.25	B. wins.

# LOSING GAME.

THIS game, which is lively and amusing, may for variety's sake be occasionally played. Although not ranked as scientific, it has its niceties, and requires considerable attention and management.

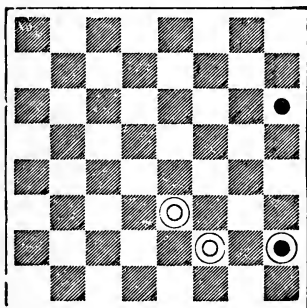
The player who first gets rid of all his men wins the game. Your constant object therefore is to force your adversary to take as many pieces as possible, and to compel him to make kings, which is accomplished by opening your game freely, especially the back squares. Huffing, and the other rules, apply equally to this game.

**CRITICAL POSITIONS, TO BE WON OR DRAWN BY SCIENTIFIC PLAY.**

\* \* Throughout these Critical Situations, the White are supposed to have occupied the lower half of the board. their men are, consequently, moving upwards.

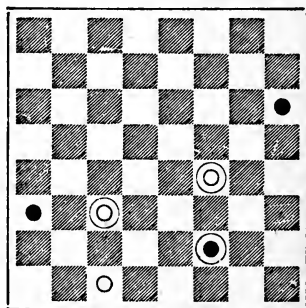
No. 1.

*White to move and win.\**



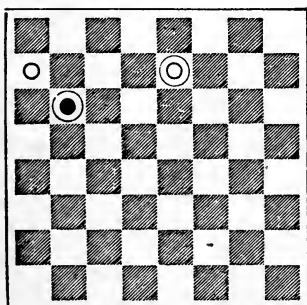
No. 2.

*White to move and win.*



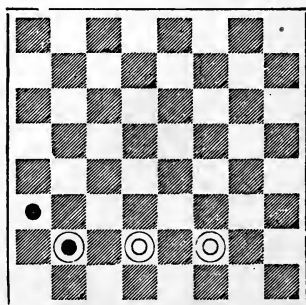
No. 3.

*White to move and draw.†*



No. 4.

*Either to move, W. win.*

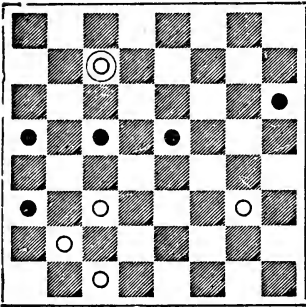


\* This situation occurs in a great number of games, and ought to be well understood.

† This situation often occurs when each player has equal men on different parts of the board; Black, however, not being able to extricate those men, it becomes a draw

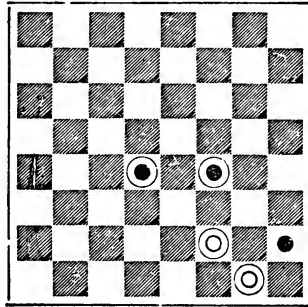
No. 5.

*White to move and win.*



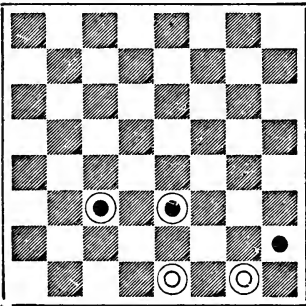
No. 6.

*White to move and draw.\**



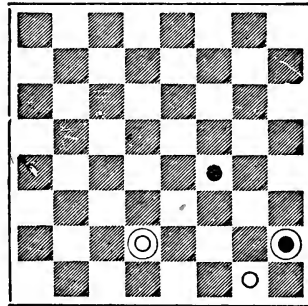
No. 7.

*Either to move, B. win.†*



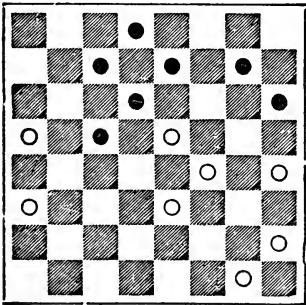
No. 8.

*White to move and win.*



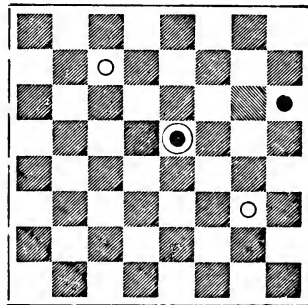
No. 9.

*White to move and win.*



No. 10.

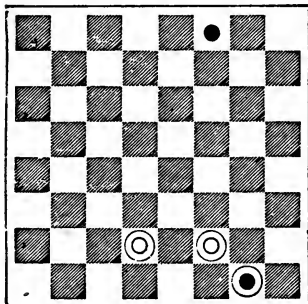
*Black to move and win.*



**This situation, though apparently simple, should be noted. White loses through being unable to keep the command of square 90**

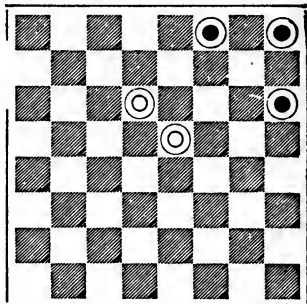
No. 11.

*White to move and win.*



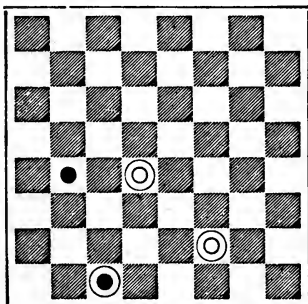
No. 12.

*White to move and draw.*



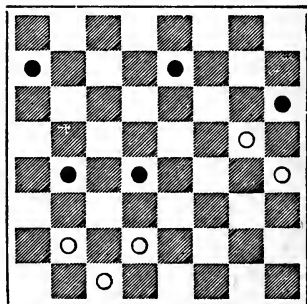
No. 13.

*White to move and win.*



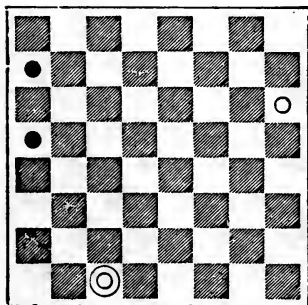
No. 14.

*White to move and win.*



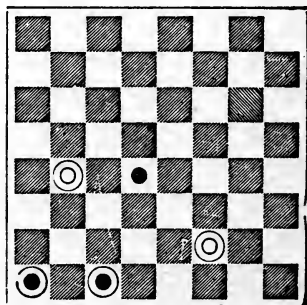
No. 15.

*B. to move, W. to win.\**



No. 16.

*White to move and win.*

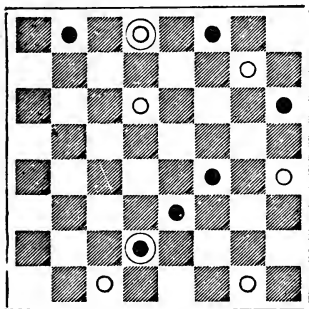


\* Similar endings, often occur.

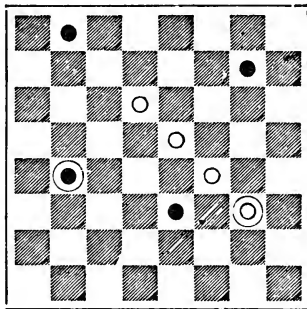


## TWELVE ORIGINAL CRITICAL POSITIONS, BY R. MARTIN.

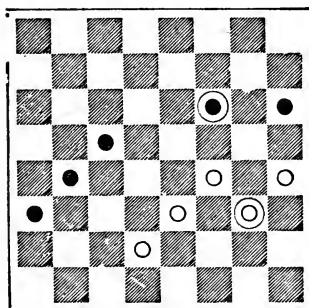
No. 1.

*White to move and win.*

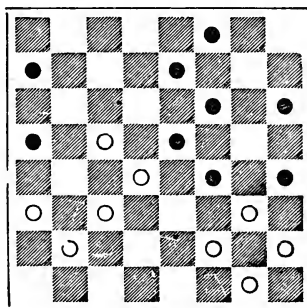
No. 2.

*White to move and win.*

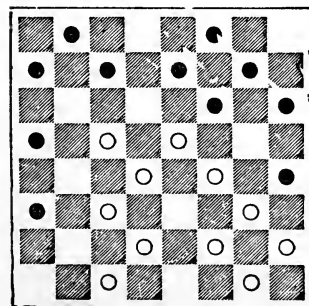
No. 3.

*White to move and win.*

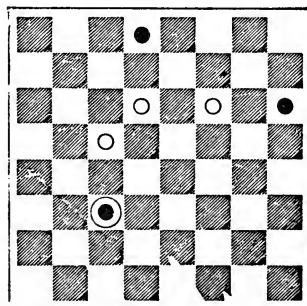
No. 4.

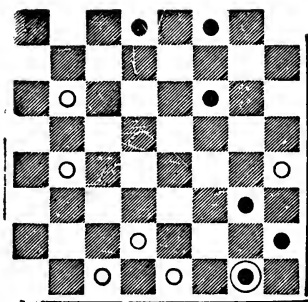
*White to move and win.*

No. 5.

*White to move and win.*

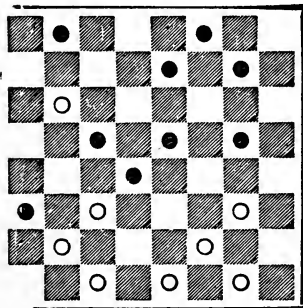
No. 6.

*White to move and draw.*



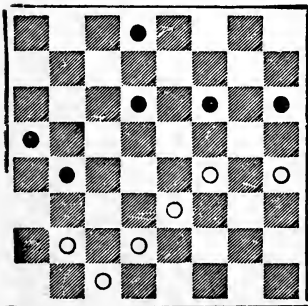
No. 9.

*White to move and win.*



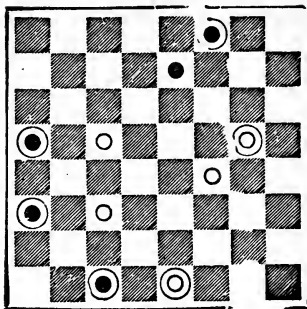
No. 11.

*White to move and win.*



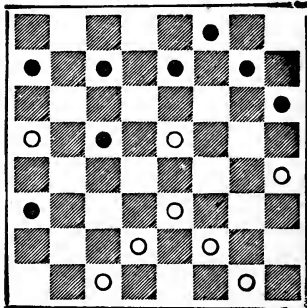
No. 8.

*White to move and win.*



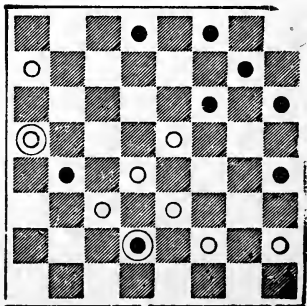
No. 10.

*White to move and win.*



No. 12.

*White to move and win.*



## SOLUTIONS OF THE FOREGOING CRITICAL POSITIONS.

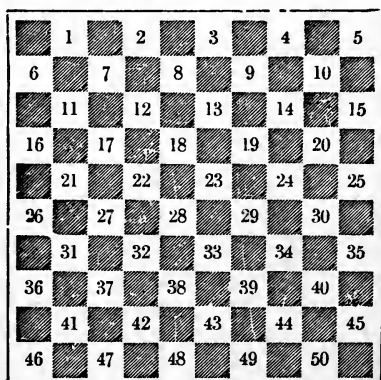
No. 1.	27.23	23.18	No. 8.	24.27	No. 14.
27.32	8. 3	29.25	32.27	15.18	26.22
28.24	23.18	26.30	28.32	8. 8	12.19
23.18	8. 8		27.24	18.15	22.15
24.28 A	18.15	No. 5.	19.28	8.12	19.23
18.15		24.19	26.23	28.32	20.16
28.24	No. 2.	15.24		27.24	23.27
32.28	30.26	30.26	No. 9.	15.11	25.21
24.27	27.23	21.30	13. 9	24.28	17.22
15.18	19.15	6. 9	6.13	32.27	21.17
12.16	23.30		15. 6	28.32	27.32
28.32	15.19	No. 6.	2. 9	27.24	17.14
27.24	21.25	27.24	19.15	32.28	32.27
18.15	22.29	18.15	7.11	24.19	15.11
24.28	30.26	24.20	15.10	28.32	
15.11	29.25	15.11	11.15	11.15	No. 15
16.19	26.31	20.24	28.24	32.28	13.17
32.27	25.22	19.23	8.11	15.18	30.26
28.32	31.27	24.20	10. 6	28.32	5. 9
27.31	22.18		15.18	18.23	12. 8
19.23	27.32	No. 7.	24.19	32.28	9.13
11.15	18.23	31.27		23.27	26.30
32.28	32.28	22.18	No. 10.	28.32	17.22
15.19	23.27	27.24	12.16	19.23	8. 4
	28.32	18.15	24.20	32.28	13.17
A	19.23	24.27	15.10		4. 8
12.16	32.28	23.19	20.11	See No. 1.	17.21
18.15		27.24	10. 1		8.11
16.20	See No. 1.	19.16	11. 7	No. 12.	22.25
15.18		24.20		15.11	11.15
24.19	No. 3.	15.11	No. 11.	8. 8	25.29
32.28	7.10	20.24	26.23	10.15	15.18
19.16	9.13	16.20	32.28	8. 8	29.25
18.23	10.14	24.27	27.32	15.19	30.26
16.11	13. 9	11.15	28.24	12. 8	
23.19	14.10	27.31	32.28		
11. 8		20.24	24.20	No. 13.	No. 16
28.32	No. 4.	32.27	23.19	18.22	17.22
8.11	27.23	15.19	20.24	17.26	18.25
32.27	25.29	27.20	19.15	27.31	27.23
11. 8		28.32			

## SOLUTIONS OF MR. MARTIN'S 12 CRITICAL POSITIONS.

No. 1.	30.16	No. 2.	20.18	5. 9	22.18
10. 6	12.19	15.11	17.21	6. 1	17.21
1.10	2. 6	8.15	18.22	9.13	6.10
32.27		24.20	1. 5	1. 6	13.17
23.32	W. wirs.	15.24	10. 6	21.17	18.23

17.22	30.23	15.18	19.24	No. 10.	12.19
10.14	15.22	22.26	20.27	15.11	8. 4
22.25	W. wins.	31.22	11.16	8.15	19.24
23.26		28.32	12.19	30.25	W. wins
25.29	No. 5.	18.27	17.13	21.30	
26.30	19.16	32.23	10.17	20.16	
W. wins.	12.19	Draw.	13.15	12.19	
	15.10		W. wins.	23.16	No. 12
No. 3.	6.15	No. 7.		30.23	15.10
26.22	14.10	24.27		27. 2	26.19
17.26	7.23	31.24	No. 9.	W. wins.	5. 1
19.15	27.18	13.17	9. 6		17.26
11.27	20.27	22.13	1.10	No. 11.	27.24
24.22	32. 7	16.19	30.26	8.12	20.27
W. wins.	8.10	24.15	21.30	16.11	10. 7
	18. 4	7.10	24.20	7.16	3.10
No. 4.	W. wins.	15. 6	30.23	20.11	18.15
19.23		W. wins.	20. 4	10.15	11.18
26.10	No. 6.		18.25	11. 8	1. 6
6.15	19.24	No. 8.	27. 2	15.19	2. 9
18. 6	11.15	2. 7	W. wins.	23. 6	13.15
1.26	24.28	3.10			W. wins.

## POLISH DRAUGHTS.



THIS variety is played with a table divided into one hundred squares, fifty of each color, and with forty counters (called indifferently either pieces, pawns, or men), one-half black and the other white, each player having twenty of one color. (In Germany, however, Polish Draughts is now frequently played on the ordinary board, with the

usual complement of twenty-four pieces.) The counters are moved forwards, as in the English game, and upon the same system, namely, obliquely from square to square; but in taking, they move in the Polish game either backwards or forwards. The kings,\* too, have the privilege of passing over several squares, and even the whole length of the diagonal, when the passage is free, at one move, which vastly adds to the amount of combinations.

It is usual both in France and England to arrange the counters on the white squares; but they may by consent be placed on the black. The color adopted is a matter of indifference, excepting that the black pieces are not seen quite so well on their own color as the white on theirs.

The table is so placed, that each of the players has a double corner of the color played on, to his right, viz., the squares numbered 45 and 50. The board, in first placing the pieces, is divided into two portions: that occupied by the black counters, comprising the twenty squares, from 1 to 20, and that occupied by the white, comprising those numbered from 31 to 50, leaving between them two rows of squares unoccupied, upon which the first moves take place.

The laws which regulate the English game are with a few additions equally applicable to the Polish. We have therefore merely to give the directions for playing, and the two or three additional rules which belong peculiarly to this variety.

The march of the pawn, as already observed, is the same as in the English game, with this addition, that when there are pieces *en prise* (but not else) the taking pawn may move backwards. Thus, White having a pawn at 25, and Black unsupported pawns at 20, 9, 8, 17, 27, 38, and 39, White having the move would take them all, and finish at square 34. It will be observed that in this *coup* White passes a crowning square at 3, but he does not therefore become entitled to be made a king, nor has he the option of stopping *en route*, but must go on to the termination of his move at 34 or be huffed.

The piece which captures, whether pawn or king, can

\* In the Polish game, almost the only one played on the Continent, the crowned piece is called a queen, instead of king. Indeed the common name for draughts is *Damen* (women), it follows therefore naturally that the principal piece should be a queen.

not in the course of one *coup* repass any covered square which it has leaped over, but must halt behind that piece which, but for this restriction, would be *en prise*. For example, suppose *White* to have a pawn upon 22, 22. 33 and 37, with a king at 43, and *Black* a pawn at 3, 4, 9, and 19, with kings at 10 and 13. The black queen at 13 takes the four pawns' 22, 37, 43, and 33, and must stop at 28, which he would have to touch in preparing to take 32, but is prohibited from going to square 37 in consequence of having passed over it before. A square which is vacant may be passed or repassed several times in the course of one *coup*, provided no piece is passed over a second time. It is the intricacy of such moves which renders the rule imperative that the pieces taken be not removed till the capturing pawn is at its destination or "*en repos*." The white pawn at 32 then takes the black pawn jeopardized at 28, as well as the pieces at 19 and 10, making a king.

As regards huffing at this game, the player is bound to take the greatest number of pieces where he has the choice, notwithstanding the smaller number may be most to his advantage; and failing to do so, he may be huffed or compelled to take at the option of his adversary. Thus if on the one hand there are three pawns *en prise*, and on the other two kings, you are compelled to take the pawns, but were there only two pawns instead of three, you must take the kings, as being of greatest value. When pieces, at the option of taking, are numerically and intrinsically the same, you may take which you please. The rule resolves itself into this, that you are controlled by numerical value, excepting when the numbers are equal, and then by the actual value of the pieces.

Kings are made in the same manner as in the English game. It has already been said that you cannot claim to have your pawn crowned if it touches a king's square merely in its passage over it *en coup*. Good players, when they cannot prevent the adversary from reaching a king's square, commonly endeavor to lead him out again by placing a man or two in take, so as to disentitle him from being crowned. Indeed, it is sometimes good play to sacrifice three men, either for the object of gaining or capturing a king, especially towards the end of the game. when he is of the greatest importance, much greater in proportion than at the English game.

The movement of the king is the great feature in this game, and in *corp* he may accomplish more angles on the draught-board than a billiard-ball can be made to perform, even in the hands of a Kentfield. He has the privilege of traversing the board from one extremity to the other (if the line be unoccupied) or of halting on any of the intermediate squares, like the bishop at chess. Thus, if he stand at 28, he may move anywhere on the line between 5 and 46, or between 6 and 50, but he can only move on one line at a time, unless there are pieces *en prise*, and then he may move diagonally all over the board, in which respect he has an advantage over the bishop at chess. For example, place isolated black pawns or kings at 37, 17, 20, 30, 40, and a white king at 48. He will take all the pieces, by touching at the following squares, viz., 26, 3, 25, 34, and 45, where he rests; which squares, it will be perceived, though not close to the pieces, are within the angles. Indeed, it is possible so to place the pieces that a single king might capture a dozen in rotation. The following example is a case in which 19 may be taken at one *coup*. Place a white king at 45, and he may take all the intervening pieces, by touching at the following squares, viz. 29, 18, 4, 15, 29, 38, 27, 18, 7, 16, 27, 36, 47, 28, 49, 35, 24, 13, and 2, where he rests. The player who may wish to try this experiment, will have to place the pieces on squares 8, 9, 10, 11, 12, 19, 20, 21, 22, 23, 30, 31, 32, 33, 34, 41, 42, 43, 44.

Between equal and skilful players the game would of necessity be "drawn" in many positions, when the uninitiated would lose; it is difficult therefore to define what are drawn games, but one or two of the simplest may be instanced. Suppose that at the end of the game one party, say White, has a king on the great central line, between Nos. 5 and 46, and Black has two or even three kings, the game is drawn, as White cannot be driven from his hold, or captured, if he play correctly, and takes care to keep on the other side of a trap; thus, if he finds White preparing to get his pieces at 37, 38, and 49, he must be between 5 and 28, and *vice versa*, that is, always on the adversary's unfortified or weak side. But when the single king does not occupy the central line, there are many ways of winning, especially against an inferior player; but as these cannot be forced, the game must be

considered drawn after 15 moves, and this rule holds good although the stronger party may have given odds. Should the odds, however, consist in ceding the draw as a game won, then twenty moves may be claimed by the party giving such odds.

When at the conclusion of a game, a player, who has only one king, offers to his adversary, who has a king and two men, or two kings and a man, to crown his two men, or the man, for the purpose of counting the limited moves, the latter is obliged to accept the offer, otherwise the former can leave the game as a draw.

When one party at the end of a game has a king and a man against three kings, the best way is to sacrifice the man as soon as possible, because the game is more easily defended with the king alone.

In Polish Draughts especially it is by exchanges that good players parry strokes and prepare them; if the game is embarrassed, they open it by giving man for man, or two for two. If a dangerous stroke is in preparation, they avoid it by exchanging man for man. If it is requisite to strengthen the weak side of your game, it may be managed by exchanging. If you wish to acquire the move, or an advantageous position, a well-managed exchange will produce it. Finally, it is by exchanges that one man frequently keeps many confined, and that the game is eventually won.

When two men of one color are so placed that there is an empty square behind each and a vacant square between them, where his adversary can place himself, it is called a *lunette*, and this is much more likely to occur in the Polish than the English game. In this position one of the men must necessarily be taken, because they cannot both be played, nor escape at the same time. The *lunette* frequently offers several men to be taken on both sides. As it is most frequently a snare laid by a skilful player, it must be regarded with suspicion; for it is not to be supposed that the adversary, if he be a practised player, would expose himself to lose one or more men for nothing. Therefore, before entering the *lunette* look at your adversary's position, and then calculate what you yourself would do in a similar game.

Towards the end of a game when there are but few pawns left on the board, concentrate them as soon as pos-



sible. At that period of the game the slightest error is fatal

The king is so powerful a piece, that one, two, or three pawns may be advantageously sacrificed to obtain him. But in doing so it is necessary to note the future prospects of his reign. Be certain that he will be in safety, and occupy a position that may enable him to retake an equivalent for the pawns sacrificed, without danger to himself. An expert player will endeavor to snare the king as soon as he is made, by placing a pawn in his way, so as to cause his being retaken.

### A GAME OF POLISH DRAUGHTS.

WHITE.	BLACK.	WHITE.	BLACK.
32 to 28	20 to 25	45 to 40	15 to 20
37 to 32	14 to 20	30 to 25	2 to 7
41 to 37	10 to 14	25 to 14	9 to 20
31 to 27	17 to 21	(taking 20)	(taking 14)
37 to 31	21 to 26	40 to 34	20 to 25
42 to 37	4 to 10	33 to 29	24 to 33
47 to 42	20 to 24		(taking 29)
28 to 22	14 to 20	28 to 39	12 to 17
33 to 28	10 to 14	(taking 33)	
34 to 30	25 to 34	46 to 41	17 to 28
	(taking 30)		(taking 22)
39 to 30	20 to 25	34 to 29	23 to 34
(taking 34)			(taking 29)
44 to 39	25 to 34	32 to 14	8 to 12
	(taking 30)	(tak. 28 & 19)	
40 to 20	14 to 25	39 to 30	25 to 34
(tak. 34 & 24)	(taking 20)	(taking 34)	(taking 30)
35 to 30	25 to 34	27 to 22	18 to 27
	(taking 30)		(taking 22)
29 to 30	18 to 23	31 to 22	3 to 9
(taking 34)		(taking 27)	
45 to 40	15 to 20	14 to 3	12 to 17
40 to 35	12 to 18	(ern'd, tak. 9)	
43 to 39	7 to 12	3 to 21	26 to 28
39 to 33	20 to 24	(taking 17)	(tak. 21 & 22)
49 to 43	5 to 10	36 to 31	7 to 12
50 to 45	10 to 15	31 to 27	12 to 18

WHITE.	BLACK.	WHITE.	BLACK.
41 to 36	11 to 17	39 to 34	21 to 27
27 to 22	18 to 27	34 to 29	13 to 18
	(taking 22)	29 to 24	27 to 31
37 to 32	28 to 37	36 to 27	22 to 31
	(taking 32)	(taking 31)	(taking 27)
42 to 11	6 to 17	24 to 20	31 to 37
taking 37, 27,	(taking 11)	20 to 14	37 to 41
& 17)		14 to 9	41 to 47
38 to 33	17 to 22		(a King)
43 to 39	34 to 43	9 to 4	47 to 15
	(taking 39)	(a King)	(taking 32)
48 to 39	16 to 21	4 to 36	
(taking 43)		(taking 18)	

Drawn, each player remaining with a King and Pawn

### Bagatelle Games.

THE following games are played on a board, which is usually from six to ten feet in length, and from one foot nine inches to three feet wide, lined with green cloth; a slip of thin wood being placed round the inside of its upper end, to form a semicircle.

There are nine cups let in level with the cloth, numbered one to nine, into which the balls are to be driven in playing the two first-mentioned games. (Bagatelle and Sans Egal.)

There is also a bridge with small arches likewise numbered from 1 to 9, and through which the balls are to be driven in playing the two last-mentioned games (Mississippi and Trou Madame) when the cups are not used.

There are likewise two small cushions placed against the sides, to be used in the game of Mississippi; or instead of these the boards are sometimes stuffed round the sides.

*Bagatelle.*—Any number of players may join in this game, and use either the mace or cue as may be agreed.

Each player strikes a ball up the board, and whoever gets the highest number is entitled to the lead, and takes possession of the nine balls.

The black ball (which counts for double) is placed on the white spot in front of the holes, at the beginning of every round, and must, in the first instance, be struck by one of the other balls before there can be any score.

The striker's ball must be placed on the white spot nearest the other end of the board, and is to be struck with the mace or cue at the black ball, the object being to put it into one of the holes. The rest of the balls are to be played up in the same manner, either at the outstanding balls, or for the holes.

Any number of rounds may be played for the game, as may be agreed upon at its commencement.

The player who obtains the greatest number—counting the holes into which he puts the balls, according to the figures marked within them—wins the game.

The holes along the edges of the board are for the purpose of marking the game.

Any ball that rebounds beyond the centre, or that is driven off the board, cannot be used again during that round.

*Sans Egal.*—This is played by two persons.

The player who leads, which is decided as in bagatelle, chooses four balls of either color, and places the black ball on the mark in front of the holes, and begins by striking one of his balls up the board.

The other player then strikes one of his balls in the same manner, and so on alternately.

He that holes the black ball counts it towards his game, and also all that he may hole of his own color.

If a player should hole any of his adversary's balls, it counts for the owner of the balls.

The player who makes the greatest number of points in each round, takes the lead in the next. The game is 21, to 31, according to the arrangement between the players.

*Mississippi.*—Place the bridge close up to the circle, and the small cushions against the sides.

Each player is then to strike one ball through the bridge, and he who gets the highest number has the lead, and plays the nine balls in succession.

All balls must strike one of the cushions, previous to entering the bridge, otherwise the number reckons for the adversary.

The game to consist of as many points as may be agreed on at its commencement.

*Trou Madame.*—This is played in the same way as the preceding game, except that the balls are played straight from the end of the board through the bridge.

---

### Yankee Notion Cards.

BELIEVING that a settled prejudice exists with a large class of the community against the old-fashioned cards, the publisher has issued an entirely new style, to the introduction of which into every family circle there cannot possibly be the least objection.

These cards, and the games adapted to them, are calculated to discipline and exercise the mind; imparting the utmost quickness and facility in the calculation and combination of figures; accomplishing, under the charm of amusement, the objects sought in the study of mathematics—namely, the strengthening of the mind, and the improvement of the memory.

The new cards have been spoken of by the New York Commercial Advertiser in the following language: "We are glad to see something in the way of domestic games, and social amusement, that we can recommend, not only for its scientific and instructive character, but for its good moral influence."

The publisher, being determined that these cards shall be within the reach of all classes, has fixed the standard price at Twenty-five Cents per pack.

Office of publication, 98 Nassau Street, New York.

*General Explanations.*—There are Fifty Cards in each pack.

They are composed of five different suits, viz.: *Faces*, *Flags*, *Eagles*, *Stars*, and *Shields*.

Each suit contains ten cards, Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 0.

*Classes.*—The fifty cards are again divided into two general Classes. The first Class, being the "Upper Ten," is

Pictorial, and is called *Faces*, or *Faced* cards. The second Class, being the Lower Forty, is plain, and embraces the other four suits, Flags, Eagles, Stars, and Shields. This class is called *Figures*, or *Figured* cards.

*Graces*.—The Zeros are called *Graces*, and sometimes simply Z's.

*The Faces*.—1. Is Mrs. Sally Smith, John's wife.

2. Is the Baby.

3. Is an Old Maid.

4. Is an Old Bachelor.

5. Is "Sweet Seventeen," ready for an offer.

6. Is the Parson, also ready for duty.

7. Is Ruth, the Quakeress.

8. Is Ezekiel, Ruth's husband.

9. Is the Watchman.

0. Is the original John Smith. The only correct likeness ever taken.

*The Deal*.—The deal will always pass to the Elder Hand, and so on in regular rotation. Unless otherwise agreed on, the lowest card will always entitle to deal. Z's are lowest.

*Cutting*.—Cut on the right, and deal and play on the left, in all the games.

*Elder Hand*.—The Elder Hand is the player sitting next to the dealer on his left.

*Following the Lead*.—Is to play a card of the same *suit* as the card led.

*Pool*.—Is a certain number of counters agreed upon, put up equally by the players as a stake to be played for, and to be taken by the winner according to the rules of the game.

*A Book*.—Is a certain number of tricks taken, and all tricks over such number will count (generally one point each) for game.

*Counters*.—Many things will serve for counters, as kernels of corn or coffee, or old cards cut up. For those who prefer something better, the publisher of these cards has provided an ample supply at a small expense.

*Talon*.—The balance of the pack.

*Remarks*.—Should questions or difficulties arise, not explained or provided for in the games, let the players mutually agree upon some reasonable rule of decision or solution, or refer the matter to some skilful and disinterested

party. A *rule* is the most important thing, and even if it be not the best, yet, if it is equally fair for both parties, it matters very little.

## Tilters.

THIS is a superior game, easily understood, and greatly admired, especially by ladies and gentlemen, as a four handed game.

Played by two, three, or four persons, but best by two, or by four as partners.

*Rank or value of the cards.*—In each suit the Z is highest; then the 9, 8, 7, &c., to 1, which is lowest.

*Trumps.*—The highest suit is trumps.

*Tilters.*—Next, inferior to trumps, and superior to all other cards, are the Faces, which in this game are called *Tilters*. In playing the cards, the *Tilters* differ in no respect from trumps, except that they are inferior to them in the same sense that all other cards (except trumps) are inferior to *Tilters*: that is to say, the *lowest* (or any other) card of trumps will take the *highest* (or any other) card of *Tilters*; and so the lowest *Tilter* will take the highest card of any other suit.

*Object of the Game*—Is to win, by tricks and *Tilters* a certain number of points, as follows:

When *two* play . . . . . 10 points.

When *three* play . . . . . 15 “

When *four* play . . . . . 20 “

*Dealing.*—When either *two* or *three* persons play, deal 13 cards, one at a time, to each player. And when *four* play, deal 12 cards to each player, as directed in the game of “John Smith.”

*Turning trump.*—The dealer will turn for trump the first card dealt to himself (instead of the last). If this card chance to be a *tilter*, he will proceed with the dealing, and turn the *second* card falling to himself; and so he will continue dealing and turning until he shall turn for himself a *figured* card; and the first figured card turned shall be the trump for that game.

*Directions for playing.*—The elder hand will play first.

or lead. A *trick* will contain as many cards as there are players. The highest card, in rank, will always take the trick. The one who takes the trick will lead next. You must follow the suit led if you have it; if you have it not, then play what you please, with the following exception:

*Tilters.*—When *tilters* lead, you must play trumps if you have no *tilters*, and *vice versa*; when trumps lead, you must play *tilters* if you have no trumps. If you have neither then play what you please.

*The last two cards* must be played between the dealer and elder hand, as in the game of *John Smith*.

*Counting Game.*—When either *two* or *four* play, six tricks make a *book*.

When *three* play, four tricks make a *book*.

*Tricks.*—Each trick taken, after getting a book, counts one point towards game.

*Tilters.*—Each *tilter* (irrespective of its value) also counts one point to the winner thereof.

Either party, or any player, having only one point to make on a new deal, cannot count *tilters*, but must count out by winning the odd (or 7th) trick.

In other cases, the party who *first* makes the requisite number of points, whether by *tilters*, or *tricks*, or both, wins the game.



## John Smith.

PLAYED by four persons as partners.

*The object of the Game*—Is to win 20 points, to be made as follows:

1. *John Smith*, whether saved, or won, . . . 5 pts.
2. *Tricks*, first odd or 7th trick, . . . 5 "
3. *Faces*, most by addition, . . . 5 "
4. *Graces*, one each to the winner, . . . 1 "

### *Explanations of the Above.*

1. *John Smith.* *His rank.*—This card is the *faced Z*. He is superior to, and will take any other card save a trump—with the following peculiar *exception*, to wit:

*Mrs. Smith* (Sally, John's wife), is the *faced ace*, and *always* captivates and takes poor John against *all opposition whenever she falls in the same trick with him*. No trump can prevent her securing her prize. In her husband's presence (in the same trick) she is superior to John and all other cards, and takes the trick. Separate from him she is the lowest and humblest of the *Faces*. On the contrary, John in her presence is nobody, but away from her he is the highest *Face*, or A No. 1.

John will count five points to the *holder* in all cases, no matter who wins him (and any trump can win him), *except* when captured by his wife as above stated, and then he will count five points for the party that wins him by her.

2. *Tricks*.—Six tricks make "*a book*." Seven tricks will count five points, eight six points, and so on, each trick after the seventh counting one additional point. The card that *rank*s the highest will always take the trick.

3. *Faces*.—The sum total of the *faces* (as of the other suits) is 45:—23, or more, being the largest half by addition, will enable the winner to score five points.

4. *Graces*.—The four *figured Z's* are called *graces*, and will count one point each to the party winning them, no matter who may hold and play them.

In this game the *faced Z* is not reckoned as a grace, but as *John Smith*, as above explained.

*Rank or value of the cards*.—*Trumps* are the highest suit, and are superior to *faces* and all other cards.

*Faces* are the next highest suit, *inferior* to trumps, but *superior* to all other cards.

The *highest card* in each suit (with the peculiar exception and explanations relative to John and Sally) is the *grace*, or Z. Next below the grace is the 9, 8, 7, &c., the ace or 1 being the lowest.

*Directions for playing*.—*Dealing*.—Deal 12 cards, one at a time, to each player. The dealer will then give the 49th (the one next to the last) card to the elder hand, and retain the 50th (or last) card for himself.

The elder hand is entitled to the next deal.

*Turning trump*.—As *faces* are never to be trumps in this game, the dealer will turn his *first* card for trumps as in the game of *Tilters*.

*Following the lead*.—The elder hand will lead or play



first. Afterwards, the player who takes the trick will always lead. Any card of any suit may be led, and the next player *must* follow the suit led in all cases, if he has it. If he has it not, he may play what he likes.

*Facing*.—Playing a *face*, when you cannot follow the lead, is called *facing*. The *face* being inferior to trumps is liable to be trumped (if trumps are not all out), and so both the *face* and the trick to be lost. If you think you can win five points by *faces*, then omit no opportunity to save them by *facing*, especially the highest.

*Playing Mrs. Smith*.—The position of Mrs. Smith in this game is one of *anxiety* (to catch John, thinking him perhaps in doubtful company), and the position of John is one of *dread* (fearing that he will be caught, and possibly “Cuddled”).

*Calling for John*.—Accordingly the holder of Mrs. Smith will anxiously watch for the first opportunity to get the lead and call for her man John, for when *she* calls, John must go.

She may say :

“Come forth, Great John  
Thou Paragon !  
My voice I'm sure you know !”

He may reply :

“I know that voice !  
I've got no choice !  
It's hard, but I must go !”

Mrs. Smith cannot *force* John out except when she leads, and *calls* for him. For if she omit or forget to *call*, John is not obliged to go.

But if John ventures out, Sally may follow at his heels and nab him.

*Playing John Smith*.—Knowing his dangerous position, the holder of John will also anxiously watch for the first opportunity to save him.

If the same player hold both John and Sally, he is of course sure to count (five points for) John. Mrs. Smith, in that case, is worth even less than any other *face*, for even if saved she would count but one towards the largest half of the *faces*. She may however succeed in winning a trick by *facing*.

*Tricks*.—After 12 tricks have been played, taken, and scored, the dealer and elder hand will play the two remain-

ing cards between themselves, and he will lead whose turn (or the turn of whose party) it is to lead.

*Counting out.*—The two parties will count out in the following order, that is, the party who can count 20 points by aid of John Smith, will win the game over the party who may also be able to count out by tricks, faces, or graces. And the party who can count out by tricks will win the game over the party who may also be able to count out by faces or graces; and so on.

*Graces.*—Save them as early as possible, or they will probably be trumped and lost.

---

### Quien Sabe.\*

A SHORT and lively game, especially interesting to gentleman.

Played with counters; and by any number of persons.

*Dealing.*—Deal six cards to each player, three at a time.

*Object of the Game.*—The object of the game is to win pool by calling the *Quien Sabe* number.

*The Q. S. Number* (or briefly, the Q. S.) is 20 when two play—30 when three play—and, generally, it is a number equal to ten times the number of persons playing. And it is made by the addition of all the cards played, including both *sights* and *blinds*.

*Playing the Game.*—*Sight-cards.*—Each player in his turn must first play to the table one card face up—making one *sight* card for each player.

*Blind Cards.*—After one round of *sights*, the players will continue to play on in rotation, one card at a time, face down upon the table, called *blinds*. And they will thus go on playing *blinds*, until some one cries "*Quien Sabe*," or, "*I call*."

"*Quien Sabe*."—*Mode of calling.*—The player of the last *blind* always has the first right to call *Quien Sabe*. But if he does not venture to call, then he must say, "I

\* Pronounced *Kin Sarvy* (without sounding the letter *r*). It is Spanish or Mexican for "*Who Knows?*" meaning—"I don't know;"—or in this case—Who knows but there may be 20, 30, &c.?

pass," and the other players, each in his turn, will have the right to call, and must either call or pass, on the others *blind*. If no one calls, then the next person on the left of the player of the last *blind* will play another *blind*, and as he plays it, say as before either "*Quien Sabe*," or "I pass." Every player has the right of calling, in his turn, on every *blind* played.

The sum total of the *sights* played must never reach within ten of the Q. S. number (the obvious consequence of which must be that the next player, by playing 9 or less, can win the pool); and any player, so playing as to produce that result, must lose his right to the pool or any part thereof, and there must be a new deal.

*Effect of calling Quien Sabe—or Winning.*—The person who calls Q. S. must turn up all the *blinds*, and add them and the *sights* together; and if the *sum total* is less than the Quien Sabe number, then the caller must pay to each player the difference below, or what the sum lacks of the Q. S. number. But if the sum overruns the Q. S., then he will be entitled to win and collect from each player the excess or difference above Q. S. In other words, the caller pays all under the Q. S. to each, and wins all over Q. S. from each player. This ends the game.

*Pool.*—In commencing the game, the players must put up one counter each for a pool.

And when Q. S. is called, if the cards added are less than the Q. S. number, the caller pays forfeit as above stated, and the pool not only remains for the next deal, but the players must each put into it one more counter, thus doubling the original pool. And so on, adding one counter each to the pool as often as the cards fall below the Q. S. number, when Q. S. is called.

But when the cards exceed the Q. S., then the caller not only wins as above stated from each player, but he also takes the pool.

And if he is lucky enough to hit exactly the Q. S. number, then he wins from each player twice (or three or four times if previously agreed upon) the amount that is in the pool.

*Variation.*—Instead of playing the game with counters, the players may score their respective winnings with pencil and paper, and the one who scores a hundred (or whatever number is agreed on) first, will win.

*Another Variation.*—The players may also agree that any caller who succeeds in winning 10, 15, or 20, from each player when he calls "Q. S." shall win double, treble, or quadruple, as may be agreed on.

---

## Pick-Nick.

THIS game has been greatly admired, both by gentlemen and ladies, and cannot fail to please.

Played by two persons, or by four as partners; and may be played by three, or even by five or six persons.

*Discard*—From the pack all the 2's, 3's, 4's, 5's, and 6's, except the *faces*, which are all to be retained. The game is played with the remaining 30 cards.

*Rank or value of cards.*—*Trumps* are the highest suit.

*Faces.*—The next highest suit, inferior to trumps, but superior to all other cards, are the *faces*.

*Zeros and Aces*—The highest card in each suit is the Z, then the 9, 8, and 7, which is the lowest card of the suit. To this there is the following peculiar exception:

*The Champ or Champion.*—The ace of trumps is the highest of all single cards, and is called *The Champ or Champion*.

*The Filly or Fillibuster.*—The next highest card, always second to the champ, is the *Filly*, or *Fillibuster*, thus:—If *Flags* are trumps the ace of *Flags* is the *champ*, and the ace of *Stars* is the *Filly*; and *vice versa*, if *Stars* are trumps then the ace of *Stars* is the *champ*, and the ace of *Flags* is the *Filly*. But if *Eagles* are trumps then the ace of *Eagles* is the *champ*, and the ace of *Shields* is the *Filly*; and *vice versa*, if *Shields* are trumps, then the ace of *Shields* is the *champ*, and the ace of *Eagles* the *Filly*.

The *filly* is therefore superior to every card except the *champ*. And next after the *filly* will come the Z of trumps, then the 9, 8, and 7 of trumps. And next after the 7 of trumps will come the Z, 9, 8, 7, &c., to the 1 of faces. So that in every deal, of the four figured aces, two of them will be the highest cards out, and two of them the lowest.

*Dealing.*—Deal five cards to each player, first two cards at a time, and then three.

*Turning trump.*—Then turn up the next card for trump. If the card so turned proves to be a *face*, lay it aside and turn up another, and still again, if necessary; for *faces* are never to be trumps.

*Dealer's discard.*—It is the dealer's privilege to take up any or all of the *faces* turned, and discard an equal number from his hand. This he must do, if at all, immediately after dealing, and before the play begins.

*Making trump.*—The suit turned up for trump is not necessarily the trump for the game. But the trump must be decided in the following manner:

*Ordering up.*—Immediately after the dealer has finished dealing (and discarding, if he has any discarding to do), he must call on the elder hand first (and upon the others in regular rotation) either to *order up*, or to *pass*. To *order up* is to require the dealer to discard any one card he pleases from his hand (in addition to any, if any, that he may have already discarded) and replace it with the card turned up as trump. And when thus *ordered up*, it is decided that the suit turned shall be trumps for that game. And the player who *orders up* is said *make the trump*.

*Passing.*—If the elder hand does not hold cards of sufficient value to justify *ordering up*, then he must *pass*, and the player next on his left must, in like manner, either *order up* or *pass*.

Thus the first turn will go round until it comes to the dealer, who may also take up the trump and discard (doing of his own will what he might have been *ordered* to do), if he holds cards to justify the act. But if not, then he must turn the card down, which means that the dealer also *passes*.

*Assisting.*—When four play, the dealer's partner, instead of saying "*I order up*," must say, "*I assist*," which is much the same thing.

*Making a new trump.*—After it has gone round once (no one venturing to *order up*, *assist*, or *take up*), it becomes the elder hand's first turn to *make a trump*. And it is his privilege to make any of the four figured suits trump at his pleasure, *except the one turned down*, which cannot be made trump after it has been turned down.

If the elder hand dare not make a trump, then he must *pass*, and the next player must in like manner either make a trump or *pass*; and so on till it comes round again to the dealer, who has the last privilege. It rarely happens

that all pass a second time round ; but if this should occur then the cards must all be thrown up, and there must be a new deal by the elder hand.

*Playing the cards.—Leading.*—The elder hand must always lead or play first. Afterwards the one who takes the trick must lead.

Any card of the five may be led.

*Following suit.*—You must in all cases follow the suit led, if you have it. If you have not, then play what you like.

*The Fillibuster.*—*The fillibuster is regarded as a trump, and must always be played like any other trump.*

*Faces.*—When Faces lead, you must play trumps if you have no Faces, and *vice versa* : when trumps lead, you must play *faces* if you have no trumps. If you have neither, then you play what you please.

The highest card played will always take the trick.

*Counting game.*—Seven points make game, as follows :

*The Pick.*—If the player who *ordered up, assisted, or made trump*, succeeds in taking *three tricks*, he gets the *Pick*, and counts *one* point towards game.

*The Nick.*—If he takes *four tricks*, he wins the *Nick*, and counts *two* points.

*Pick-Nick.*—If he takes the whole *five* tricks, he wins the *Pick-Nick*, and scores *three* points.

*Picked.*—On the other hand, if the trump-maker fails to make *three* tricks, but takes *two*, he is *Picked*, and his opponent scores *three* points for game.

*Nicked.*—If he only takes *one* trick, he is *Nicked*, and his opponent scores *four* points.

*Pick-Nicked.*—But if he fails to take any trick, he is *Pick-Nicked*, and his opponent scores *five* points.

*Going alone.*—When four play, any one who makes the trump, assists, or takes it up, has the right, before play begins, to say, "I'll play it alone." In that case, his partner holds his cards without playing, and the *Loner* plays against his two opponents. If the *Loner* succeeds in taking *three* tricks (thus winning the *Pick*), he counts *three* points. If he takes *four* tricks (winning *Nick*), he counts *four* points. And if he takes the *five* tricks (winning *Pick-Nick*), he scores *five* points.

If the *Loner* is *Picked*, *Nicked*, or *Pick-Nicked*, his opponents score *three*, *four*, or *five* points, as in each of the other cases.

## Saratoga.

THIS is a beautiful parlor game for ladies and gentlemen. Played by four persons, as partners.

*Dealing.*—Deal one card at a time to each player, until all the cards but two are dealt out. These two must be turned face up on the table.

*The object of the game.*—Is to make, by the addition of any played cards of the *same class*, any number of exact tens, as 10, 20, 30, &c.

*Playing the game.*—The party playing the card that makes an exact 10, 20, &c., is entitled to take up those cards, *and only those*, which compose his count, and if *figured*, to score himself as many points as he has won *tens*.

He must leave upon the board any cards which do not enter into his count, for the next player to play to.

No trick or count with mixed *classes* is allowed.

If a player, in his turn, cannot count, he must nevertheless play a card.

*A Pent.*—The Z's and 5's.—In all cases, a *figured* five takes a *figured* Z, and *vice versa*; and neither of them can be taken up or counted in any other way. The pair is called a *Pent*, and counts five points for game.

*Bipent.*—John Smith and Sweet Seventeen, or the faced Z and 5, in like manner mutually take each other, and must always be taken up together. This pair is called the *Bipent*, and counts ten points for game.

The *Faced* 6, 7, 8, and 9, will respectively count their numerical value in points, however they may be combined and taken. Together equal to 30. For example,  $9+8+3=20$ , will count  $9+8=17$  points for game. For the faced 1, 2, 3, and 4, never count any thing, however combined or taken, not even if all taken up together.

*Counting game.*—The number of 10's and points won in every game played are as follows:

The Bipent is .....	10	points.
Four Pents, 5 each .....	20	"
<i>Faced</i> 6+7+8+9 .....	30	"
Four figured 1's and 9's, each 1 .....	4	"
" " 2's and 8's, each 1 .....	4	"
" " 3's and 7's, each 1 .....	4	"
" " 4's and 6's, each 1 .....	4	"
Total points won .....	76	

All the cards are to be played; the player of the last card winning the last count.

If correctly played, the counts will come out exactly. If the cards should not so come out, there has been some error, and all the counts must be carefully overhauled until it is detected. The party with whom the error is found must lose the game.

*Game.*—39 points, being the largest half of 76, constitute the game. In case both parties make 38 points each, the game is won by the party who can show John Smith.

*Remarks.*—Two or more cards amounting to 5, or 15, manifestly cannot be all taken at once by the same player forasmuch as the 5 necessary to fill out the 10, or the 20 is obliged to be taken with the grace or Z of the same class. To make 5, or 15, therefore, with two or more cards, will be safe play when you cannot win a trick; for, when your opponent wins one of the cards, your partner may win the other. The holder of two *faces* that make 10, has a fair chance of winning them both by playing them out successively.

Your strong figure is the one of which you have the most. Do not play your strong card, if forced, but play what it lacks of 10; and then, if your partner is forced also, he may return your lead.

---

### Chance Ten.

THIS game is played by any number of persons. The cards are thrown round for the first play, Z being lowest. The holder of the lowest card shuffles, and the player on his right cuts the pack, which is to be placed by the first player conveniently near the centre of the table. The players then respectively put up whatever number of counters may be agreed upon as a pool to be played for. To win the pool is the object of the game. In all cases two cards, and only two, must be taken up together. Any two faces that make 10 may be taken up and counted precisely as in Saratoga. In the same way, any of the figures that make 10 may be taken up. Graces and 5's as in Saratoga. Excepting the Z's and 5's, all the other cards, both



figured and faced, are to be taken up in pairs of the same class that make 10.

*Mode of playing.*—The first player draws off the first card from the pack, as above placed, which he plays upon the table. The player next on his left then draws off a second card in the same way; and if the card so drawn by him, when added to the first card played, makes either the Bipent, a Pent, or a ten, he is entitled to take them both up, and score himself for game, as explained in Saratoga. If the two cards do not make ten, the next player in rotation will immediately draw a third card, and play as before. Thus each player in rotation will alternately draw one card at a time for the table, until some one is able, either with two cards to make 10, or to make a Pent, or a Bipent as in Saratoga. And whenever any player succeeds in making one count, he is entitled to follow his hand, that is, to go on drawing one card at a time, so long as he is able to make a count with the card drawn. When he is no longer able to make a count, the next player in order will draw, and play as before. Thus the play will go until the whole pack is played off.

The number of points won, and the system of counting, are almost precisely similar to those in Saratoga; save that in this game you never go beyond ten with two cards. Of course the faced  $1+9$  count nine for game. The faced  $2+8$  count 8. Faced  $3+7$  count 7. And faced  $4+6$  count 6; that is, the highest of the two. Chance Ten is a blind game, and Saratoga is not.

---

## Bunkum.

THIS is a very exciting and deeply interesting game. It is played with counters, by any number of persons, but most conveniently by four, and each one for himself.

A *Pool* must be put up.

*DEALING. Two Players.*—Deal 10 cards to each player, one at a time, and five other cards to the table, called *Zillas* or *Zills*.

*Three Players.*—Deal 10 cards as before, and seven *Zills*.

*Four Players.*—Deal 10 cards to each player and 10 Zills. In this case, the easiest way to deal is to throw the whole pack all round in a circle, one at a time, in five piles. The pile on which the last card falls will be the Zills, and the pile on the right of it will be the dealer's.

*Five Players.*—Deal eight cards to each player and ten Zills.

If more than five play, they must agree on the mode of dealing.

*Exposing Zillas.*—The player who at any time exposes a Zill before it is purchased, must throw up his hand, and forfeit all he may have paid into the pool.

*Object of the Game.*—The object of the game is to win the pool, together with the amount of auction bids that may have been paid into it.

The pool is won by the *lowest hand*.

The lowest hand is got by *discarding Fifteens*.

*Discarding Fifteens.*—Any two or more cards, which by addition make 15 (as 9+6, 8+7, 9+2+4, 4+5+6, etc.), can be discarded. But the same card can only be used or counted once in discarding—never twice in two different fifteens.

If the game were to be played *without Zillas*, each player would now privately arrange and compose his hand into as many separate and exact *fifteens* as possible, and discard them, retaining his *plus* or surplus. Then the hand which can show the smallest *plus* (by addition of all together) will win the pool, and the game will be ended.

But the game is *not* played without *Zillas*.

*Plus.*—There are exactly fifteen 15's in the whole pack, and of course every ten cards should average *three* fifteens. But it will frequently happen that a player with a hand of 10 cards, cannot arrange and discard more than one or two fifteens. There will, therefore, generally remain in each hand more or less cards amounting to 10 or 20, and sometimes twice that sum, which cannot be composed into fifteens, and which of course cannot be discarded. These remaining cards are called his *plus* (surplus, or overplus).

*Zillas.*—If the player were now allowed to draw one of the *Zillas* and add it to the cards in his hand, the chances are that it would aid him to make up and discard another fifteen, and win the pool. But probably three players out of four will also be each left with a greater *plus* than he

would be willing to stand on, and so each of them would want one, two, or more *Zilias* to aid him in making up fifteens, and get him out of trouble.

The *Zilias*, therefore, are not allowed to be drawn without price by such players as have too large a *plus*, and want more cards, but they are *put up at auction*, and sold successively, one at a time, to the highest bidder.

Among three or four players, it is very likely that some one will be able either to compose all his cards into exact fifteens, or so nearly so as to have merely a *plus* of 1, 2, 3, or 4. If so, he will do well to disguise the fact (by bidding a little, and passing in season), and rest content without buying; for if he buys a *Zill*, it will probably spoil his hand. The more players there are, the more likely it is that the pool will eventually be won by a very small *plus*. But with two players even a large *plus* will sometimes win.

*Bidding and Passing*.—The strict rule requires the elder hand first either to *bid* or to *pass*. To *pass*, is to decline bidding at all for that particular *zilia*. And no player who has passed a *zilia* once, can bid afterwards for that *zilia*. After the elder hand has either bid or passed, it falls to the next player on his left either to bid or pass, and so on in rotation. The bidding will thus go on for the first *zilia* in order, until a moment's delay leads the last bidder to suppose himself to be the highest bidder; in which case it becomes the duty of the highest bidder to put the following questions to all those who have not already passed, namely: "What do you do?" meaning, "Do you bid over me, or pass?" If the other player bids over him, he names his bid, and, in turn, becomes highest bidder, whose duty it is to ask the same question to the other bidders, as above. This question must continue to be thus put by the highest bidder to the other bidders, until all shall have passed but himself; and then, and not till then, will he be permitted to pay into the pool the amount of his bid, and carefully draw off his *zilia*. The highest bidder is required to take the *zilia* he bids for, or else throw up his hand, and forfeit all right to the pool, or any part of it, and also to pay the amount of his whole hand to the pool, without the privilege of discarding. It is at any time the privilege of the highest bidder to require the player on his left either to bid over him or pass. No player is permitted even to

zilia, except the highest bidder, after his counters are paid in, on forfeiture as above. Passing one zilia does not prohibit the passer from bidding on the next up. When one zilia is drawn off, the bidding instantly goes on for the next in order, as before. The strict rule is to be so construed as to insure to every player an opportunity either to bid, or to pass once, on the zilia next to be bought. It will be seen, therefore, that but one zilia can be drawn at a time, and that every player must have an opportunity to bid as high as he pleases on every zilia.

*Paying the Price.*—No zilia can ever be drawn without a bid, nor till *after* the price of it has been paid in; consequently at least one counter must be paid into the pool for every zilia drawn.

*Zilias remaining.*—If any zilias should remain that are not wanted, they should be carefully laid aside. When all the zilias have been bought, or when all the players have composed their hands to their satisfaction, and no more zilias wanted, the next step is—

*Side-betting*, or the private betting of individuals between themselves. Every player is entitled to a sight for the pool; therefore all side-betting is without reference to the winning of the pool. The bets are of any nature the parties please to make; generally on the lowest hand after discarding. No one, of course, is obliged to bet unless he chooses. Unless otherwise stipulated, all side-bets must be decided on the same principles as the winning of the pool. Side-bettors should lay the counters staked conveniently between them, and distinct from the pool, as the winner of the pool, as such, has nothing to do with them. The bets having now all been made, the next thing is—

*Discarding by fifteens.*—The elder hand will discard first, and the others in rotation. In discarding, the player will throw down one by one upon the table, face up, such cards as he may have privately composed into 15's, reckoning them aloud as he throws them down, in such a way as that all the other players may see that his 15's are correctly composed and discarded. For example, he throws down 8 and 7, one by one, saying, 8 and 7 are 15. And again, throws 9 and 6, saying, 9 and 6 are 15. Again, 2, 3, 1, 5 and 4, reckoning as before.

*The Zeros.*—The Z's are not reckoned as *counting* cards, but as *winning* cards. When he has done discarding al

the 15's he can, he lays down upon the table, back up, such cards as he may still retain, whether counting or winning cards, to abide the result. And the cards which he has discarded should be picked up by some other player, and turned over to the table, back up. And then the next player in order will discard in the same way, some one picking up his rejected cards as before, and laying them on top of the others already discarded. When all have discarded, the next thing is—

*The last sight*, when each player shows his *plus*, or winning cards, and, indeed, all the remaining cards he has. He must turn them over, face up, before him, and let them lie there until it is decided by the rules of the game who is the winner of the pool, and who are the winners of the side-bets.

*Winning*.—The player whose plus, or last sight, is numerically (that is, by the addition of all counting cards) the *lowest*, will win the pool. In other words, add together the counting cards of each player's last sight, or plus, and the player whose plus is numerically the least must win the pool.

*Spoils*.—The winner of the pool is also entitled to exact from every other player, the payment of as many counters as are equal to the sum of the counting cards in such player's last sight or plus. It is therefore an object for every player to retain as small a numerical surplus as possible, in order that, in case he should not be the winner of the pool, he may have but little to lose besides what he may already have paid in. The last payments are called the *spoils*. The Z's, of course, pay nothing as spoils, not being counting cards.

The game is now ended, and there is a new deal, when the parties will play as before, and as long as they please.

As numerical ties may often occur in the surplus cards, the suits take winning precedence as follows: 1st. Faces; 2d. Flags; 3d. Eagles; 4th. Stars; 5th. Shields. And the *tie* having in it the highest single card in the suit (ranking from 9, the highest, down to 1, the lowest), will win over any other card in a lower suit. But the Zeros will take precedence by themselves in the order of the suits. That is, *John Smith* is the highest, and invincible; next the Z of Flags, then Eagle Z, Star Z, and Shield Z. But there must first be a *numerical tie*, before these rules can have any effect.

## Double Couples.

PLAYED by any number of persons, and with or without counters.

*Dealing.*—Deal the cards, one at a time, six to each player. The two next cards of the talon are to be turned face up on the table. These two cards are called the *Leaders*.

*Object of the game.*—The object of the game is, if possible, to *play out all the cards in hand* by making *couples*. For the lowest hand will finally win the game, or the pool, if one is put up. *Lowest* means the smallest amount of Peccadils by numerical addition, and not the number of cards; for the holder of five 1's, and a 3, would beat the holder of one 9. If no player can play all out, then they must proceed to *draw*, and play until either some one does play all out, or until the game is *Blocked*, in which latter case the lowest hand wins.

*Playing out.*—The dealer, if he can, first plays one card to match or pair either of the leaders he pleases.

*Couples.*—These cards thus matched are called a single *couple*, and the player must take them up and lay them conveniently before him, face up, in view of all the players. The sight of the *couples*, whether *single* or *double*, must never be obstructed during the progress of the game.

*Leaders.*—As soon as the player has taken up the *couple*, he must play down from his hand another leader to replace the one taken up, as there must always be two *leaders* on the table to play to, until either one or both is *blocked*, or until the game is won.

*Drawing.*—In case the dealer or next player holds no card that will make a *couple*, then he must *draw* one card from the talon. The dealer should break down the talon sideways in such a manner that the players can each draw off the top card without exposing any of those remaining in the talon.

*The effect of drawing.*—Is necessarily to *increase* the number of cards in the player's hand, and consequently to plunge him into deeper water, and further from the shore he was anxiously approaching.

If the card drawn will make a *couple*, the drawer can

play it, take up the *couple*, and replace the *leader*, as already described; on which the next player on his left will immediately proceed to *play* or *draw* in like manner. And so the game will proceed until it is won.

Only one card can be played, and but one couple can be taken up at a time, by any one player, before the next player shall play or draw.

*Double couples.*—There are but five cards in the pack of the same kind; and when *double couples* are taken, it necessarily uses up four of the five, and as there is no sixth card to match the fifth, this odd card is called a *Blocker*. It will constantly happen in the progress of the game that some of the players will draw one or more of these *Blockers*. If he should play one of them for a *leader*, as it cannot be paired, the effect must be to *block* one half of the game. And when two blockers are played, the whole game is blocked, and the players are brought to a *sight*.

*Remark.*—There are ten blockers in the pack; but as there are but two leaders, only two of the ten blockers can be played. The others may or may not be held by the players. They *must* be held when all the cards are drawn.

When the first blocker is played, it should be removed, for convenience.

*Last sight.*—As soon as either any one has played out, or both the blockers have been played, all the couples and double couples must be gathered up out of the way, and then all the cards remaining in hand must be shown as in the game of Bunkum. The cards thus remaining in hand are called *Peccadils*, or *Peccadillos*. [See above, "*Object of the Game*"] And the player who holds the smallest amount of *peccadils* wins the game, or pool.

*Tying.*—In case of a *tie*, in the last sight, the one who holds the highest card, as in the game of Bunkum, will win.

*Grace.*—The Zeros are called *graces*, and may be played or retained like other cards. But if played, they cannot be used to decide a *tie*. They count nothing as *Peccadils*.

After any one has played out, and claimed pool, no more cards can be *drawn* or played.

*Passing.*—If all the cards in the talon shall have been drawn, then, if any player cannot play or match, he must *pass*, and the next player on his left must, in his turn, in like manner either play or pass.

## Triplets.

THE game of Triplets is an interesting and agreeable game for four persons as partners.

It is played upon a table, board, or paper, ruled off into nine large squares of suitable size to play the cards upon.

Each square must be numbered, as in the diagram.

2	9	4
7	5	3
6	1	8

*The deal.*—Decide the deal as in the game of Bunkum. The dealer will then deal one card to each person, beginning with the elder hand, in regular rotation, until all the cards but two are dealt out. These two are to be turned face up, and laid each on its appropriate square.

In case either, or both, should be *graces*, they are to be taken and counted by the dealer.

*Object of the game.*—The object of the game is to win 14 points by making *triplets* with cards played, either horizontally, or perpendicularly; as for example, horizontally, 2, 9, 4—7, 5, 3—or, 6, 1, 8. Or perpendicularly, 2, 7, 6—9, 5, 1—or, 4, 3, 8, each of which adds up 15.

*Mode of counting.*—A triplet may be made in six different ways, and each of them will count one point for game if *figured*, and three points if *faced*.

*The graces.*—Are to be played one at a time upon the board at any time the holder pleases (it being his regular turn to play), and to be immediately taken up by the party playing them, for whom each *figured* grace will count one point for game, and John Smith two points.

*Number of points.*—The number of points made in this game is in all 27, as follows:

In the four <i>figured</i> suits, three triplets in each,	
making 12 triplets . . . . .	12 points
In the <i>faced</i> suit, three triplets, three points	
in each . . . . .	9 "
The four figured Graces . . . . .	4 "
John Smith . . . . .	2 "
Making in all . . . . .	27 points



Fourteen points, being the largest half, constitutes the game.

*Playing the game.*—Each card when played must be laid upon the square of like number.

The elder hand first plays a card with the design either of making a trick or triplet: or, if that be not possible, of so playing his card as to prevent his opponent on the left from making a point, which can be done by playing a safety figure, or *leader*.

A triplet must be all composed either of *figured* or else of *faced* cards; no mixed tricks allowed.

*Play in rotation.*—In all cases the players must play alternately in rotation; that is, when a player takes a trick, the person on his left must play next, and so on.

*Duplicating.*—Two or more cards of the same name or value, whether *faced* or *figured*, may be played and lie together upon the same square, any one of which may be taken up, provided it be of the same class, by the player who makes the triplet. Of course only the three cards which make the triplet can be taken up at one time. The others must remain for the next player to play to.

The dealer is necessarily the last player, and of course takes the last or 27th trick. Therefore, if he retains a *face* for his last play, it is sure to win him a *faced* trick.

It will be seen, also (setting aside John Smith), that whenever eight *faces* are played out, the holder of the 9th is sure to make the last *faced* trick; and he may retain the *face*, or play it, as he shall judge best.

Every trick taken must be laid by itself, face down upon the table, in regular order; and it must be neither turned over nor touched until the game is finished. If the game is played correctly the cards will come out exactly, and every trick be taken. And if they do not thus come out, there has been an error in playing, and the tricks of both parties should be carefully overhauled, until the error is detected. The party making the error forfeits the game.

If a person in playing his card shall lay it down upon a wrong square, he shall forfeit one trick to the opposite party.

*General remarks.*—In the commencement of the game, there are always three leading squares, or figures; and when two of these figures are played, the third is of course settled, as will be seen by carefully inspecting the board.

These three leading figures are safety figures, as they do not enable the next player to make a triplet.

*Table of Leaders.*

2,	5,	8,
2,	3,	1,
9,	7,	8,
9,	3,	6,
4,	5,	6,
4,	7,	1,

safety leaders.

The first player, if there are no cards on the table, should play from his strongest figure. The second player has choice of two alternatives. For example:—If fig. 1 be led, he has choice, as may be seen from the above table, of playing either a 2 and 3, or a 4 and 7; and he should play from the strongest alternative in his hand; for instance, if he should hold two 4's and two 7's, and only two 2's and one 3, he should of course lead a 4 or a 7, as he is stronger by one card in the 4's and 7's, than he is in the 2's and 3's.

When two leaders are played, inasmuch as the third is fixed, the next thing should be to *finesse* the faced cards to the best advantage; as the result of the game much depends upon the playing of these cards.

For example:—If you hold a faced triplet in your hand, you have a fair chance of making that triplet by playing it out immediately. In this case, however, when you play the second faced card, it would be expected by all that you held the third; and therefore your opponent on the left would probably attempt to cross your intended triplet, and cut you off, by playing out a third faced card, so as, if possible, to enable his partner to take the faced triplet the other way, before it came to your turn to play your third faced card.

Again, if you hold two faced cards of any triplet, it would be bad policy to play out either of them, unless forced: for, as you do not hold the third face of the triplet, you may be sure the holder of it (unless he be your partner), would not play it second in a triplet for you to fill up. Therefore, wait a little, hoping the holder of this third face may play it out, and then you will command the triplet.

As soon as the first faced triplet is taken, it is important

to bear in mind that the other two must be taken in the same direction.

After finessing the faces, the players will proceed to duplicating on the figured safety leaders; or, which is much the same thing, they will play out their graces.

All this is but preparation for battle, which will hotly commence the moment the first card is advanced into any triplet as a second, for the opposite party to take by filling out with a third; especially, as every such advance opens two chances to the opposite party.

In playing the faces, the first player should risk more than his partner, for the reason that his partner not only plays after him, but plays last before the dealer.

It is impossible to play the game to the best advantage without remembering all the cards that have been played out.

If the second figure of any triplet should be forced out, and the next player be unable to take the triplet, he should advance into still another triplet, in order that his partner may be able to take a trick after his opponent on the left has taken the one which he is unable to take; he will thus force another advance upon the opposite party.

---

## Robin Hood or "Forty Thieves."

THIS scientific and interesting game is played by four persons, as partners.

The leading idea of the game is that the forty *figured* cards are *Forty Thieves*, and that the ten *faces* are their *Victims*. They are so called accordingly.

*Rank or value of cards.*—Each of the *Thieves* counts its face value, except the Z's, which count 10 each. And each of the *Victims* is reckoned at *four* times its face value: that is, *Mrs. Smith* is reckoned at 4, the *Baby* at 8, and so on, the *Watchman* at 36, and *John Smith* at 40.

*Dealing.*—The dealer will first select from the pack the 10 *victims*.

From the victims he will then select *Mrs. Smith*, and lay her one side. The remaining nine he will then shuffle

and cause to be cut in the usual mode. He will then take Mrs. Smith and put her underneath the *victims*, which will cause her to be the last card taken. The reason of this is that the dealer, being the last player, will always take the last *victim*, and any other card than the 1 would give him too much advantage. By this arrangement he will always count 1 for himself by virtue of the deal, and no more. After the *victims* have been shuffled and cut, and Mrs. Smith placed at the bottom, the dealer will turn up the top card of the *victims*, which will be the first card to be played for.

The dealer will next cause the 40 thieves to be duly shuffled and cut, and then he will deal them all out, one at a time (10 in all), to each player.

*Object of the game.*—The object of the game is to capture the *victims* with four times as many *thieves*. Thus: A *figured 4*, or any figured cards that by addition make 4, will capture the faced 1, or Mrs. Smith. In like manner 8 will capture the faced 2, or the baby; 12 takes 3, or the old maid; 16 takes 4, or the old bachelor; and so on, requiring 40 to capture the Z, or John Smith. And generally, any figured cards, which by addition amount to four times any faced card, will capture such *face*.

*Points to be won.*—The sum of the 10 *victims* (reckoning the Z as 10) amounts to 55; 28, being the largest half, constitutes the game.

*Playing the game.*—The cards having been dealt, and one of the *victims* turned face up, as directed, the elder hand will first play a card. If the *victim* chance to be Mrs. Smith, then he may play a 4, and take her; or, if the baby, he may play an 8, and take it. If he has no 4 or 8, then he must play any card he pleases. And if the *victim* be any other card, the elder hand must still play one card, and every other player must, in rotation, do the same; and so the play will go on, until some one can combine all, or some selection of cards played, in such a way as to add up just four times the *victim* turned up. In that case, he will pick up and score for himself such cards as make the quadruple amount, together with the victim, and then turn up the next card for a new victim. Any cards not entering into the amount, must be left on the board for the benefit of the next player, whose turn it will then be to play.

*Play in rotation.*—The cards must always be played in

regular rotation. This will always give the dealer the last play, and of course the last *victim*.

No player can play more than one card, or take more than one *victim* at a time.

Each player will have the right, in his turn, first to play his card, and then make any selection or combination he pleases of cards played. When he says "pass," the next player may play, and take advantage of any oversight made.

*Scoring*.—In order to be able to detect errors, and prove the game correctly played, each separate trick (including the *thieves* and their *victim*) must be taken and laid distinctly by itself. If the game has been correctly played the 40 *thieves* will, in the end, exactly capture every *victim*. The party making an error in the count will forfeit the game.

*Counting game*.—The *victims* will count their face value for game to the party winning them. The party capturing 28, or over, wins the game.

*Four-to-one-table*.—Any cards which by addition make

4,	will capture the faced	1
8,	" " " "	2
12,	" " " "	3
16,	" " " "	4
20,	" " " "	5
24,	" " " "	6
28,	" " " "	7
32,	" " " "	8
36,	" " " "	9
40,	" " " "	10

*Dealer's advantage*.—In case the right combination of *thieves* played, necessary to capture any *victim*, cannot be made before the dealer's turn comes to play his last card, he will have the right to take, and score for himself, all the *victims* remaining. Such a result is not likely to occur, except when all the small cards are indiscreetly played out.

## Trikonta.

THIS game is played by two, three, or four persons. Four should play as partners.

Thirty, by addition, makes a point.

Five points constitute game.

Or it may be played with counters. Each player putting up the same number of counters, whatever number the party may agree upon, as a pool to be played for. The player who makes the point is entitled to the pool. If played with counters, of course no particular number of points will constitute game; but the play will go on as long as the party pleases.

After the deal has been decided, as in the game of Bun-kunā, the dealer will deal two cards, one at a time, to each player.

*The object of the game* is to make exactly 30, by the addition of all the cards that shall be played upon the table. Each player will play one card at a time, alternately. The player on the left of the dealer plays first; and he may play either of three cards, to wit: either of the two in his hand, or he may draw the top card on the balance of the back, which is to be conveniently placed upon the table, back up.

In case he plays one of the cards from his hand, the first card on the pack is to be drawn by him to replace the one played, as each player is always to hold two cards in his hand.

If he draw a card from the pack (except to replace one played from his hand), the card so drawn is always to be instantly turned face up on the table, and is to be added to the sum of any other cards which may have been already played; and if the drawer of the card is able to make *thirty* by adding either, or both together, of the cards held in his hand, he wins one point towards game. If, however, he should play one of the cards from his hand, and then draw a card from the pack to replace the one played, he is not at liberty to play again from his hand, even though one or both of the cards now held by him may make 30.

Neither shall any one, when it comes his turn to play, have permission to play down both cards from his hand,

in order to make 30, until he shall first have drawn a card for the table from the pack.

*Bursting.*—Each person, in his turn, must play a card. When the sum of the cards played down shall have approximated near to 30, and the next player cannot play a card from his hand without overrunning 30, he must then draw a card from the pack; and if the card thus drawn shall exceed 30, the drawer is *burst*; and, in case of two persons playing, the party so burst loses nothing himself, but one point towards game shall be scored to his opponent's account; and there must be a new deal. But in case of three or more persons playing, if an individual bursts himself, he simply loses his chance of making that point, or 30; and the card so drawn by him, together with those in his hand, is to be retained by him until a new deal, and the next in turn shall play as before. And should all burst themselves, except the last player, the point shall be scored to his count, without his either drawing or playing; so that one point, or pool, must be won at every deal. Deal anew, alternately, whenever there is a point or pool won.

The graces are played the same as other cards, but they count nothing towards 30. They often save the player from bursting.

---

## Black Joke.

THIS is a banking game, played by any number of persons.

It requires a banker, against whom all the others will play, each one for himself.

It is played with counters.

The banker is necessarily always dealer, and he will see that the cards are duly shuffled and cut, before play begins.

*Jokers.*—The faces in this game are called *jokers*.

*John Smith.*—The joker Z counts nothing, that is, the banker pays nothing for it.

*The object or principle of the game*—Is thus:—The banker sells to each player a certain number of cards.

(whatever number the player pleases), at a stated *rate* for each card. And then for every *joker* which the player may have had the good luck to buy, the banker must pay back to the player the face value of the *jokers* multiplied by the rate.

*Rate.*—Each player has the privilege of naming any rate he pleases, at which he will buy his cards, whether at 1, 5, 10, 100 or more counters for each card. And at whatever rate he pleases to pay for each card, at that same rate the banker must pay him for the face value of every *joker* he may have bought. For example: A buys five cards, at the rate of 10 counters each, paying 50 counters for the five cards. If he gets no *joker* in the five cards, he has the satisfaction of losing 50 counters, which the banker wins. But if among them he chance to get the (9) *watch-men*, then the banker must pay him back 10 (the rate) times 9 = 90 counters. And if among the five cards he should get the two *jokers* 2 and 3, it would make him just whole again, neither winning nor losing.

*Selling.*—The play will begin with each player in rotation stating to the banker the *number* of cards he demands, and the *rate* at which he will buy them. These demands the banker *must* comply with.

After supplying the first orders all round once, if any players demand more cards, they will name their demands, as before, and be supplied as before, as long as the cards hold out.

Neither banker nor player shall look at the cards dealt until all demands shall have been supplied. Then the players will respectively examine their purchases, and present their *jokers* to the banker for payment.

*New deal.*—After the banker has paid for all the *jokers* sold, he will gather up all the cards, and again shuffle, &c., and proceed with a new game as before.

*Who shall be banker.*—The players must agree before play begins who shall be banker, and how long he shall continue banker, and who shall be the next banker.

*Breaking the bank or banker.*—It is not difficult to break the bank. It is done by paying high *rates* for the cards.

But however easy it is for a player to break the banker, it is still easier for the player to get broken himself by paying high *rates*, on account of the percentage against him



The game, as thus played, is exactly 10 per cent. in the banker's favor, as will be evident; for there are 50 cards in the pack; and, if you should purchase them all you must, of course, pay the banker 50 counters. And, in purchasing them all, you are sure to purchase all the jokers, namely—1, 2, 3, 4, 5, 6, 7, 8, 9; the sum of which is 45. Consequently, the banker pays you back 45, and you lose 5 counters out of 50. And, if you should do this again, you would pay out just 100, and receive back 90, losing exactly 10 per cent.; and, of course, the banker winning just 10 per cent.

Such is the game with a full deck. Leave out the John Smith Z, and the per cent. in favor of the banker with the 49 cards is 8 16+.

Leave out two Z's, and the banker's per cent with 48 cards is 6.25.

Leave out three Z's, and the banker's per cent. with 47 cards is 4.25+.

Leave out four Z's, and the banker's per cent. with 46 cards is 2.17+.

Leave out five Z's, and the banker's per cent. with 45 cards is 0.

To make the chances of the game equal all round, with a full deck, you have only to reckon John Smith equal to 5, and pay it as 5; so, that in giving 50 you get 50 back again.

*Black joke.*—A hand of cards, containing no *joker*, is called a *black joke*.

---

## CRIBBAGE.

THE game of Cribbage can be played with these new cards to better advantage, and with more pleasure, than with the old cards. The combinations are more satisfactory.

The only changes are the following:

*The Z's* will count 10 each.

*Royal fives.*—In addition to the usual "pairs," "pairs royal," and "double pairs-royal," we shall have *royal fives*, which are five like cards, and which reckon for twenty points whether in hand or playing.

*Turning up ace.*—Instead of counting two for turning up the knave, we count two for turning up an ace.

In all other respects, play the game as with the old cards.

---

## Jockey Club.

PLAYED by any number of persons, and with *counters*.

The Z's must be thrown out of the pack before dealing.

*Dealing.*—Deal three cards to each player when two play, four cards when three play, and generally one more card to each player than there is number of players.

*Turn-up.*—After the deal, the next card is to be turned up (as if it were a trump), and is called the *turn-up*. When *disposed of*, the *next* card must be turned up, which becomes a new *trump*.

*The object of the game*—Is to win *pool* by a *full*, either *dealt* or *claimed*.

*A full.*—A full is a hand of cards the sum of whose figures added is equal to 5 times the number of cards in hand: as,  $4+5+6$ , or  $1+8+7+4$ . The average value of each card in a pack without zeros is 5. Therefore 5 must be the average value of every card in a *full*. And as it requires a *full* to win *pool*, any hand which is not a *full* must be made such by getting one or more *turn-ups* before it can win pool.

*A full claimed.*—Any player who can make a *full* by adding the *turn-up* to the cards in his hand can *claim pool*. But care must be taken to *count* the turn-up as *one* of the *number of cards* in hand, as well as to add its figure to the sum total. The *turn-up* is supposed to have been bought and paid for by the claimant, and added to the cards already in hand—an operation evidently unnecessary to go through with. For example:

Suppose a player holds  $8+3+6+1$ , and that 2 is turned up; he cannot claim pool, because he would, on buying the turn-up, count 20 with 5 cards, whereas he should hold but 4 cards for 20, and should add 25 with 5 cards. But in the above case, if 7 were turned up he might claim pool.

*Tying.*—If two or more players can claim pool, then they must each show their cards, and prove their claim; and the player who can show the highest winning card, according to the game of Bunkum, will win pool.

*Full dealt*—or overlooked.—That is, a *full* without the *turn-up*. A full dealt, or overlooked, cannot claim pool until *after* the *turn-up*, for the time being, shall have been *disposed of*, and *before* the next card is turned up. Any player holding such a *full*, may at that point cry "*Hold—I claim pool.*" And on showing his claim he will be entitled to pool. But if he allows the next card to be turned up before he cries "*Hold,*" he cannot win pool. He may, however, keep quiet until the next turn-up is disposed of, and then cry "*Hold.*"

*Disposing of the turn-up.*—If no full shall be either dealt or claimed, then the *turn-up* must be disposed of, and some one of the players *must* take it, whether he wants it or not.

*Bidding.*—If any player wants it, then it can be had at the highest auction price, as in bidding for Zillas in the game of Bunkum (which see).

*Consoling.*—If a player does not want the turn-up, then he may *console* for it. *Consoling* is to offer to take the turn-up and add and count it as one of the player's hand, for a stated number of counters, or price, which is regarded as *consolation* for taking a card that is not wanted. The price of consolation must be paid by the dealer out of the pool. Consoling begins at a high figure, and runs down. The lowest consoler *must* take the turn-up when, and not before, the other players have all passed.

*Elder hand.*—The dealer must require of the elder hand, and the elder hand, if required, *must* first either *bid* or *console* for the turn-up, naming the price which he will give for it if he *wants* it, or the price which he will take it for if he does not want it.

*Jockeying.*—Jockeying (especially by the elder hand when two play) is *bidding* for a turn-up which is *not* wanted, or *consoling* for one which is wanted. By jockeying, a player will often get well paid for taking the very card he wants; or on the other hand, if he does not want it, he may thus force his opponent to pay well for it. He *must* take care and not "get lamed."

*Getting lamed.*—A player is lamed when he jockeys

and the other players suddenly all pass, and so force him to take a turn-up which he don't want, and which probably injures his hand.

*Turning corner.*—Mark: The elder hand who jockeys by consoling for a turn-up which he wants, cannot afterwards turn the corner, and from first consoling pass next to bidding for the card. This is the penalty he must pay for unsuccessful jockeying. But after the elder hand has begun consoling, the other players may join in consoling, and be allowed to turn the corner and bid for the turn-up.

No player will be allowed to take a turn-up for nothing, provided any other player will give any thing for it. The one who first says he will take it for nothing will be allowed to take it, if no one wants to buy it.

*Passing.*—To pass in *bidding* is to decline paying any higher price for the *turn-up*. To pass in *consoling* is to decline taking the turn-up for any price *less* than that named by the last consoler. It also expresses consent to have that price paid to the lowest consoler. After a player has once *passed*, either in *bidding* or *consoling*, he cannot again *bid* or *console* for *that turn-up*.

Every player *must*, in his turn, when required by the dealer, either *bid* higher, *console* lower, or *pass*. Of course there can be no passing until some price has been previously named. One cannot pass on nothing.

*Dealer's advantage.*—The dealer has some advantage, especially when two play. For if he should *want* the turn-up, and his opponent should *not* want it, and not have the courage to jockey for it, the dealer is certain to be *paid* for taking what he wants, and would buy.

And on the other hand, if the dealer does *not* want the *turn-up*, and his opponent *does*, but dare not jockey, then he dealer has a chance to run the pool up. Only, take care and not get lamed.

And again; suppose both want the turn-up, and his opponent ventures to console for it, the dealer is then sure to get it for nothing, as the Jockey is not allowed to *turn corner*.

These advantages, however, diminish as the number of players increase; for if two or more players each want the turn-up, it is certain that no one will ever get it for nothing, much less be paid for taking it.

*Remarks.*—The 5's have no value as *turn-ups*. Any

one may take them when turned up; or the dealer may, by consent, put them under the pack, and turn up another card.

*Rule.*—As 5 is the average value of each card, if your hand contains *more* than an average value (as, for example, 18 with three cards), then you should buy a card *less* than 5. But if *less* than the average (as, 12 with three cards), then you want a card *higher* than 5.

Always buy or console for any card that brings your hand nearer the average value, unless you think you are paying too much, or consoling for too little, in which case *pass*. And it is on these points, and in jockeying, that skill is required in playing the game.

---

## Mum.

THIS very superior game is of German origin, and is one of the very best two-handed games of cards ever played. It will require a little pains to learn it, but when learned it will amply repay all the time bestowed in learning it.

Played by two persons, with the 26 following cards, viz., the 10 faced cards, called *Teazers*. All the 1's, 2's, 3's, and 0's of the other suits.

*Dealing.*—Deal six cards to each player.

*Trumps.*—No trump is turned, but the *Teazers* are always trumps.

\* *Object of the game.*—*First*, to win 7 points, which constitutes the game. *Second*, the player who first counts 60, in playing the game, wins one, two, or three points, as hereafter explained.

*Rank or value of cards.*—Each of the 1's, 2's, and 3's, reckons its face value towards the 60. The Z counts 10. As, for example: the five Z's would count 50, and three 3's and a 1 would count 10, making a total of 60.

*A Pair of Teazers*—Are also reckoned in pairs, thus. Any two *teazers* adding up 11, as John Smith and his wife, the 9 + 2, the 8 + 3, the 7 + 4, and the 6 + 5.

The holder of either one or more of these pairs may count 20, or call 20, under the following conditions:

1st. He must hold the pair in his hand, and show them both if required.

2d. He must have taken at least one trick, or count, before he can play and count or call 20.

3d. He must lead one of the pair when he calls the 20. That is, he cannot play out one of the pair and call 20 on his adversary's lead.

4th. Having taken at least one trick or count, and holding a pair of *teazers* in his hand, he may, when it is his turn to lead, play down either one of the pair he pleases, and call or announce 20. No matter who may take the *teazer* so played, the player will still be entitled to count his 20. If the player takes the *teazer* so played, he will count its face value in addition to the 20.

*The grand pair*.—Which is John Smith and his wife, will count 30; and as John is the highest trump, it must necessarily be taken by the player thereof, and so the count will finally be 30 for the pair, and 10 for John's face, making in all 40.

*Counting up 60*.—The player in adding up to make 60 will count one or more 20's, or 30 if he has it, as before explained, and in addition count each and all the face values of the cards. Thus, if he held, and succeeded in playing John and his wife, he would count the pair 30, and 10 for John's face, making 40, and to this sum he would add any other counts or cards which he may have won. In the same way he would count up the face value of all the other cards he may have taken, in addition to any 20 which he may have called.

*Playing the game*.—The non-dealer plays or leads first any card he pleases.

*Following the lead*.—Neither player is obliged to follow the lead, but may play any card he pleases, previous to *rappée* or *rapping*; unless all the cards are drawn: after which, the lead must be rigidly followed, if you have it; and if you cannot follow the lead, then you must play trumps or *teazers*, if you have them; but if you have them not, then play what you like.

In playing, the highest card of the two played will always take the trick. That is, a 3 will take a 2 or a 1; a 0 will take a 3, 2, or 1; a *teazer* will take a 0, and any

teazer will take any other *teazer* of lower value—ranking from highest to lowest; thus, 0, 9, 8, 7, 6, 5, 4, 3, 2, 1.

“*Rappee*” or *Rapping*.—It is the privilege of either player, at any stage of the game, when both players hold the same number of cards in hand, to say “*Rappee*,” or to rap with the hand on the table, which is the same thing. And *after* “*Rappee*” four effects follow:

- 1st. No more cards can be drawn by either player; and
- 2d. Both players must follow the lead, or play trumps.
- 3d. If teasers are led, the opposite player must trump *ever*, if he can do it; but if not, he may play any *teazer* he pleases.
- 4th. If the lead cannot be followed, you must play a *teazer* if you have it.

And the three last stated effects must be observed also after the cards are all drawn.

*Drawing*.—In commencing the game, each player, as soon as he has played a card from his hand, is entitled to draw the next card of the talon to replace the one played from his hand; the object being to always hold six cards in hand before playing. And the drawing will then go on until “*Rappee*,” or until all the cards are drawn.

*Counting points*.—If either player is able to count 60 before his opponent has taken a trick, he is entitled to score himself *three* points towards game. If he can count 60 before his opponent has counted 30, he may score himself *two* points. But if his opponent has made 30 by tricks taken, then he will only score himself *one* point, and then there will be a new deal.

*Remark*.—When your opponent leads a Z, it is a question of doubt whether you had better pass it by playing a 1, 2, or 3, or take the Z with a *teazer*, and thus *run* the risk of spoiling a 20 or 30. If you play a *teazer* and take the Z, you may afterwards draw from the talon the *teazer* which would have paired it, and so have given you a 20. Or if your opponent holds the other *teazer*, it instantly releases it for him to trump any thing you may play with it. Certainly after such play of yours it would be unsafe for you to lead a Z.

## Hekaton.

**THIS** game is played by two persons, or by four as partners. We shall first describe it as played by four persons. It is a deep scientific game, giving great exercise to the mind and memory, and affording unbounded scope to skill and calculation.

*Dealing.*—The dealer will deal off all the cards, one at a time to each player, except the last two, which he will divide between himself and the elder hand, keeping the last himself. Or, if preferred, the last two may be turned face up on the table; in which case the dealer will be entitled to the first play. In the other case the elder hand will play first, and the two odd cards will be played between the dealer and elder hand.

*Play alternately*, in all cases, no matter who takes the trick.

*The object of the game* is to make 100, or any number of even hundreds, by any possible arrangement, or correct addition, of the cards played out.

In every addition 1 must be carried for every 10, as in common arithmetic.

*1st Example.*—Suppose the first card played is a 9, and the second an 8; then the third player will play a 2, and arrange the cards thus:

$$\begin{array}{r} 98 \text{ or } 92 \\ 2 \phantom{0} \\ \hline 100 \end{array} \quad \begin{array}{r} 92 \\ 8 \\ \hline 100 \end{array}$$

which, by common addition, will make 100. He accordingly takes up the three cards for 100, and scores it to his count, and the next player plays another card to the board.

*2d Example.*—Suppose he plays a Z, and that the next card is a 1; then the next player will play either a 9 or another Z. If a 9, he will arrange them thus:

$$\begin{array}{r} 10 \text{ or } 90 \\ 9 \phantom{0} \\ \hline 100 \end{array} \quad \begin{array}{r} 90 \\ 1 \\ \hline 100 \end{array}$$

which make 100, as before, and are taken up and scored



accordingly. If he plays another Z he will arrange them thus :

$$1\ 0\ 0,$$

making 100 by simple arrangement.

*3d Example.*—Suppose several small cards are successively played out for the purpose of finessing. It is evident that before any player can count a hundred, he must be able to make a 10 in the right column, and a 9 in the left; then the one to carry from the 10 to the 9 will make just 100. Say the cards played out are 3, 2, 1, 4. The next player may play down a 9, and arrange and add them thus :

$$\begin{array}{r} 4 \\ 3 \\ 2 \\ 9\ 1 \\ \hline 1\ 0\ 0, \end{array}$$

taking them all up for 100, as before.

The Z must always be placed and added as Z simply; you can never call it 10 in the sense of carrying one from it to a 9 to make 100. For, in that case, it would simply stand as 90.

All the cards played may be arranged in any possible way, at the pleasure of each successive player, provided they can be correctly added up as in common arithmetic.

*4th Example.*—Suppose these cards to have been played, 3, 3, 1, 6. The next player will play a 9, and arrange and add them thus :

$$\begin{array}{r} 3\ 1 \\ 3\ 6\ 9 \\ \hline 4\ 0\ 0, \end{array}$$

taking them up for 400, and scoring himself 400.

*5th Example.*—Suppose, either for want of other figures, or for the purpose of finessing, that these cards have been forced, or played out, viz.: 6, 7, 5, 9. The next player will, if possible, set the 9 by itself, and then play a 5, in order to make 10 of the smallest remaining card (the 5) and arrange and add as follows :

$$\begin{array}{r} 9\ 5 \\ 7\ 6\ 5 \\ \hline 7\ 7\ 0\ 0, \end{array}$$

scoring himself 7,700.

If he should have no 5, he will play a 4, and arrange and add thus :

$$\begin{array}{r} 6 \\ 7\ 5\ 9\ 4 \\ \hline \text{scoring himself} \quad 7\ 6\ 0\ 0. \end{array}$$

If he should have neither 5 nor 4, he may play a 3 and arrange thus :

$$\begin{array}{r} 7 \\ 6\ 5\ 9\ 3 \\ \hline \text{scoring himself} \quad 6\ 6\ 0\ 0. \end{array}$$

From these examples thus far, it is manifest, that setting aside the Z's, the first thing to be attended to in the game is simply to make a 10 in the right-hand column, and a 9 in the next on the left.

A Z will always make a count when placed either at the right hand of 10 or at the right hand of two other cards, of which one is a Z.

Thus far the counting has all been by the aid of 9's and 10's—or of 10's and Z's.

But there is another mode of counting, on the same general principles, by means of 20's and 8's. If, therefore, you cannot count in either of the above ways, you will select out an 8, if one has been played; or, if no 8 has been played, select out two or more cards that by addition make 8; and then endeavor to play a card that shall make 20 when added to some two or more other cards already played. Then the 2 to carry from the 20 to the 8 will make one hundred.

*6th Example.*—Suppose the cards played—7, 5, 6, 8, 8, the best card to play is a 9, arranged thus :

$$\begin{array}{r} 8\ 7\ 8\ 6 \\ 5 \\ 9 \\ \hline \text{scoring yourself} \quad 8\ 8\ 0\ 0. \end{array}$$

Another possible mode of counting, although very rare, is by means of 30 and 7; the 3 to carry from the 30 to the 7, making 100.

It may happen in the course of playing the game, that more than 10,000, or even 100,000 will be taken at one haul. In such cases of course the game is won at once.

*Ten thousand constitutes the game.*

In case the 10,000 should not be made on the first deal, the amount won by each party must be carefully scored up, and there must be a new deal by the next person in order, on the left of the last dealer.

No card can be twice used in any one count.

It is of the highest importance to remember all the cards that have been played out; and also to ascertain, as far as possible, what cards are either held, or not held, by any one of the other players.

No person shall be at liberty to examine or touch the cards that have been scored.

*Played by two persons.*—Deal 6 cards to each player. Non-dealer plays first.

As often as a card is played, the player will draw one from the talon, so as always to hold 6 in hand. And when the talon is all drawn, the players will continue to play till they have played their cards all out, or until the game is won. If no count be made with the last card played, the next dealer will gather all up and proceed to a new deal.

*Scoring* may be done with pencil and paper.

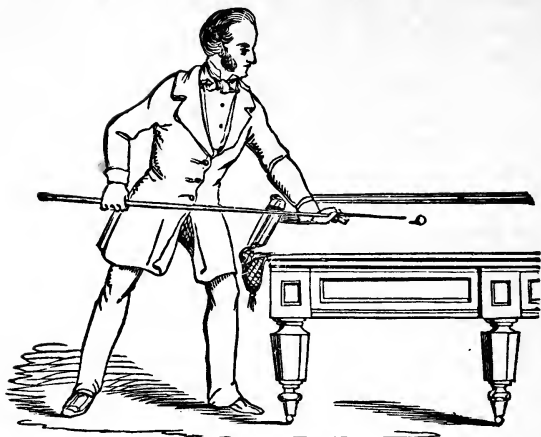


## Billiards.

*Billiards in general—Of the Billiard Table—Of the Instruments employed in the Game—and of the manner of using them.*

BILLIARDS, like the greater number of games which are prevalent in modern Europe, is of French invention. Soon after the French, the Germans, the Dutch, and the Italians brought it into vogue throughout the Continent; and in a few years afterwards it became a favorite diversion in England, particularly among persons of rank. The precise period of its introduction into England is not known; but, as it is mentioned by Shakspeare, the game must at least have been somewhat familiar in the sixteenth century. As it is replete with entertainment, and attended with that kind of moderate exercise, which renders it at the same

Fig. 1.



As both agreeable and conducive to health, it will, in all probability, long remain in fashion.

The game of billiards is played by two or more persons, with ivory balls, upon a table, which in different countries is made of different shapes. In some parts of the Continent, a round or an oval form is most in use, in others, nearly a square one; in this country the shape universally employed is the oblong, varying in size from six to twelve feet long, the width being always half its length. But the established table is twelve feet long by six wide; the height three feet from the ground to the top of the cushion; and this is the size adopted in all our public rooms. The frame should be made of old oak or mahogany, or some well-seasoned wood, not given to warp, and the bed be of metal or slate, covered with fine green cloth, tightly fitted and perfectly smooth. The table should not be liable to the least vibration, and the bed be perfectly horizontal, the accuracy of which may be tested by a spirit-level. The cushion, as it is called, is a raised edge or border, lined with a stuffed elastic pad, and intersected by six netted pockets, four of which are situated at the four corners, and the other two midway in the sides. At the ends of the table, and in the centre, at a distance of two feet six from the end cushions, are points called *spots*, on which the red balls are placed.

Three or four ivory balls are the usual number employed (according to the game played), two red, the others white.

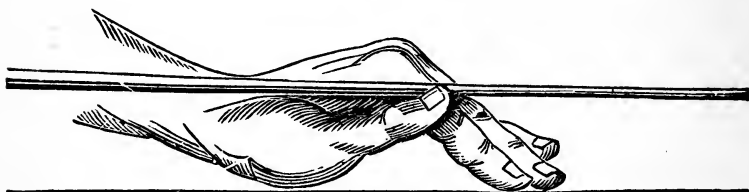
and one of the latter marked with a small black spot by way of distinction. They vary in diameter from one inch and seven-eighths to two inches, and weigh from four ounces to four and a quarter, but those used together must be exactly uniform both in size and weight, and constructed with the utmost accuracy.

The instruments employed for the purpose of striking the balls are two; the cue and the mace. The former of these is a long round stick, which should be made of fine close-grained, well-seasoned ash, slightly conical in shape being broad at one end, and at the other converging to a narrow, flattened or rounded point. The mace consists of a long slender rod, with a thick piece of mahogany or other wood affixed to its extremity, and adapted to it in such an angle as to rest flat upon the table while the stick is held up to the shoulder in the act of striking. The under side of this is flat and smooth, in order that it may move with facility over the cloth; the upper side is concave; and the end to be opposed to the ball is plain and broad.

Of these instruments, the cue is by far the most universally used. It possesses various advantages over the mace, and is invariably preferred by all good players; indeed the mace is now scarcely ever used except by ladies. There is also a long cue, and a rest, for strokes which are out of reach with the ordinary cue. "In the choice of a cue," says Mr. Kentfield, "much will depend on the fancy of the player; some prefer light, others heavy, cues; some small, others those which are large at the point, and so on; but the cue to be recommended should be four feet eight inches long, of moderate weight, say from fourteen to sixteen ounces; half an inch in diameter at the small end, and about one inch and a half at the butt. It should be formed of fine, straight, close-grained, well-seasoned ash, rather stiff, or with very little spring in it. The point is covered with leather to prevent its slipping from the ball in striking. Some players prefer double leathers, others single ones; the best players have generally decided in favor of the latter. Should, however, the former be selected, the under one should be very hard, and the top one soft. For preserving the cue such an arrangement is perhaps the best; it is also well adapted for certain strokes, but cannot be depended upon when the ball is to be struck at a distance. Soft sole-leather or saddle flap is an excellent material for

points; but for single points nothing perhaps is better than old harness or strap, provided the leather be not too old, which would render it hard and useless. It may be affixed with common glue, Indian glue, shell lac, or any other kinds of cement, taking care to avoid any thing greasy."

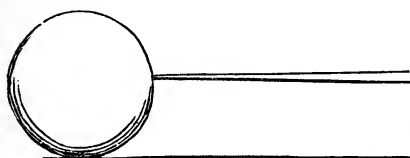
Fig. 2.



The first thing to be attended to is, **THE BRIDGE**, or support upon which the cue is to act. This is formed by the left hand of the player being placed firmly upon the table, about six inches from the ball to be struck, and drawn up until the hand rests only upon the wrist and points of the fingers; the latter being bent up to such an angle, as to leave the palm considerably hollowed, at the same time that the thumb is elevated above the level of the knuckles, so as to form a furrow between it and the forefinger, for the cue to slide in. "Some make their bridge much too long, that is, lay their hand nearly flat, and so are apt to lose hazards which require force; and others spread their fingers too much, and thus are deficient in firmness. "And many players," says Mr. Mardon, "press the thumb closely against the forefinger; but a bridge thus formed is contracted and imperfect. The thumb, well raised, should be separated from the forefinger by half an inch, the thumb can then be lowered, should it be necessary to strike much below the centre." The next thing is to handle and adapt the cue in such a manner, as to render it perfectly free and easy in its motion. This consists in grasping it about four or five inches from the broad extremity with the right hand, with sufficient force to enable the striker to use an adequate strength in his stroke, and yet free enough to allow of a considerable extent of motion; and in applying the other extremity to the bridge, about six or eight inches from its point. The bridge being made, and the cue thus adapted to it, it only remains to strike the ball, which is to be done in the following manner. The point of the cue

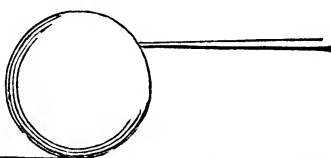
(which should be rubbed over with a little chalk, or made rough with glass-paper, to prevent its slipping), ought, in the first place, to be made accurately to approach the centre of the ball, which, as was before observed, should be rather more than half a foot from the hand. The cue should then be drawn four or more inches (Mr. K. says six, and a German writer says from six to ten) backwards, according to the strength required, slightly depressed towards the cloth; then gradually elevated till perfectly horizontal; and lastly, forced against the ball, so as to drive it onwards with more or less velocity, as occasion may require. The stroke should be made freely from the shoulder, and not in a cramped manner from the elbow, and the arm should be parallel to the side, not at an angle. In very gentle and pushing strokes the cue may be close to the ball. If the right hand be at all elevated, the ball will have a tendency to jump. Before making the stroke, the learner should not only know where the balls will strike, but he should endeavor to calculate where they will be left.

Fig. 3.



Position of the cue for the central stroke.

Fig. 4.



Position of the cue for a following ball.

A player may take the right position, hold the cue correctly, and thus far perform all that is required, and yet he may be unable to strike a ball with firmness and with truth; and for this simple reason, that in the act of striking he draws his cue back perhaps one inch instead of six, so as rather to make a sort of *push* at the ball instead of a firm and distinct stroke. His first endeavor should be to place the point of his cue to that part of the ball he intends to strike; then to draw it back about six inches, keeping it at the same time as horizontal as possible, and with a rectilinear motion to force it forwards with a kind of jerk, taking care also to strike the ball when he takes aim, or he will fail in his object. This is perhaps one of the most difficult things for the learner to overcome, and

even old players who have acquired considerable knowledge of the game, have fallen into an error of this kind, and felt surprised that the ball did not return from the cushion in the direction they had expected, and probably condemned the cushion for a fault which was entirely their own. The necessity of keeping the cue in a horizontal line cannot be urged too forcibly, for if the right hand is too much elevated the ball will jump and the stroke fail. In the diagrams No. 1, 2, and 3, the proper position of the cue in striking is represented.

Fig. 5.



Position of the cue for the twist.

Fig. 6.

Fig. 7.

Fig. 8.

Position of the cue  
for jumping the ball.Perpendicular position of the cue for a twist, when  
one ball is near another.

The action of the mace is much more simple. Previous to the act of striking, its broad extremity is to be adapted very accurately to the centre of the ball; and the stick being then carried up even with the right shoulder, the instrument and the ball are to be, at once, pushed onwards, by the same effort, and without any sudden impulsive force.

*General principles of the game.*—In the game of billiards, the general object of the player is, briefly, by striking one ball against another, either to propel one of them into a pocket, or with one ball to strike two others successively. Two balls lying in such a situation as to admit



of one or both of them being pocketed, presents to the striker what is termed a hazard. When after the contact of the balls the white or striking one is pocketed, the striker is said to have made a losing hazard; on the contrary, when the ball struck at, whether red or white, is made to enter a hole, he makes what is termed the winning hazard. If with his own ball he strike two others successively, the stroke is called a *carom* or *carambole*, which is the French term.

Attention to various circumstances is necessary, in order to play the game of Billiards with delicacy and correctness; namely, the particular modification of the action of the instrument with which the impulse is given to the ball; the proper regulation of the eye of the striker; the position he assumes in striking, and the mode in which he accommodates the instrument to his hand; the precise point of the distant or object ball, or of the cushion which is made to receive the stroke; and lastly, the degree of strength necessary to be employed, in order to obtain the desired end.

The accuracy of every stroke will very materially depend upon the proper regulation of the eye of the striker; and this requires a great degree of nicety. There are two objects to be attentively regarded, nearly in the same instant; namely, the cue-ball, or that to be struck with the instrument, and the object-ball, or that to be struck at, in order to effect the desired hazard, or carom. The position of the object-ball should first be attentively marked; the cue is then to be adapted to the bridge formed by the hand, as before directed, and upon this the eye should be suffered to rest until the instant of striking; previous to the act of which, it should be again carried to the object-ball, and remain intently fixed on it until the stroke is completed: for the less frequently the eye wanders from ball to ball, the more correct will be the stroke. Two glances alone are sufficient, and the last of these, namely, from the first to the second ball, should be extremely rapid, at the same time that it is accurately distinct; for if the least hesitation take place after the eye has left the striking ball, either a miss of the cue or an imperfect stroke will very generally be the consequence.

*The rest.*—When your ball is at such a distance that you have occasion to use the rest, do not place it too near, lest it prevent your seeing the precise spot where you

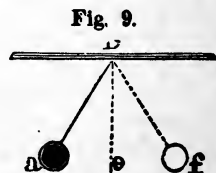
ought to strike. If ten or twelve inches be left between the ball and the rest, the cue can be kept in a position nearly horizontal. The generality of players raise their hand too high.

*The position* in which the striker stands, whilst in the act of playing, is also of essential importance, beyond what regards the elegance of his appearance. A player whose posture is elegant, who strikes with ease and grace, and who is calm and collected in his game, will uniformly attain a degree of skill superior to him who stands inelegantly, delivers his ball ungracefully, and in his play is bustling and impatient. These are circumstances, however, which are much more easily to be acquired by observation, and by the direction of a good player, than by written rules. But thus much may be observed: the body should be bent just enough to allow of the eye being directed along the cue with ease, and one foot should be extended foremost; a person who plays with his right hand, should stand with his left foot foremost; and, on the contrary, he who is left-handed, should stand with his right foot foremost—by which he will be more steady and firm.

*The angles.*—The direction of the motion produced in a movable elastic body, projected against a body that is fixed and at rest, is simple and determinate, and is alike under all the varieties of velocity and modes of projection; the reaction will invariably equal the action and be the counterpart thereof, or, in other words, the course of the body, after contact, will be the counterpart of the motion originally imparted to it; hence *the angle of reflexion must uniformly be equal to the angle of incidence.*

Thus the ball *a*, propelled against the cushion at *d*, forming with the line *e* drawn through the point of contact the angle *a, e, d*, will be returned in the direction *d, f*, forming the corresponding angle *d, e, f*.

This, however, is by no means the case with regard to bodies, both of which are equally movable and elastic; the motion resulting from the contact of these being compound, or modified by the peculiarity in the action and the intensity of the moving powers, and arising from the joint effect of different causes occurring at the same instant in their operation.



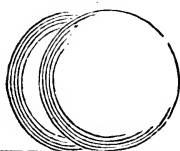
It has been found expedient for the better explanation of the varieties of motion resulting from a difference in the degree and mode of contact of the balls employed in the game of Billiards, to divide the object-ball, or that against which the player directs his stroke, into four or more parts, representing the precise points upon which the centre of the striking ball is to be received for different ends. This has given rise to the denominations, a *full ball*, a *three-quarter ball*, a *half ball*, a *third ball*, a *quarter ball*, a *ghth ball*, &c.

Fig. 10.



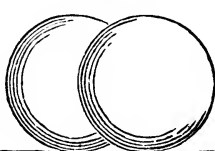
Full ball.

Fig. 11.



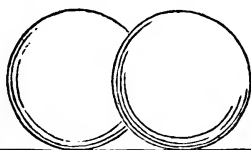
Three-quarter ball

Fig. 12.



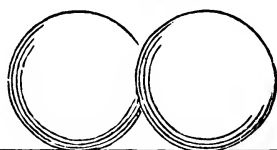
Half ball.

Fig. 13.



Quarter ball

Fig. 14.



Fine ball.

These terms, however, employed in this sense, are liable to convey a wrong idea to persons unacquainted with the game, as they by no means coincide with what is usually understood by similar expressions in the common language of Billiards. Whenever they occur, therefore, it is of importance that they be understood to apply to the following explanation of them.

The term a *full ball*, or a *full stroke*, is meant to imply that the contact of the balls is full and complete; or that the central point of one ball becomes exactly opposed to the centre of the other, as in Figs. 10 and 15. By the term a *three-quarter ball* is understood that at the time of contact, the striking ball is made to cover three-quarters of the object-ball; and, in consequence, that three parts of

the former are opposed to, or come in contact with, a corresponding three parts of the latter, as described in Figs. 11 and 16. A half ball denotes that only half of each ball partakes of the stroke; or, in other words, that the centre of each is the extreme point of contact (vide Figs. 12 and 17); and a quarter ball denotes that merely one-fourth of each comes in contact as a half ball (vide Figs. 13 and 18); and in the eighth (or fine) ball (Figs. 14 and 20), the edges of the balls only are made to touch each other. And so for third and sixth balls.

We shall now proceed to represent the motions created by each particular mode of contact above described, in the form of diagrams, as most likely to impress a clear idea upon the mind of the reader.

Fig. 10. *The full ball.*—Whenever the contact of the balls is exactly centrical, it follows, of necessity, that the course which the object-ball obtains, in consequence of the impulse of the striking one, must be precisely the original direction of the course of the latter; or that the direction acquired by the first ball, from the action of the instrument, and that obtained by the second, in consequence of its contact with the first, must, united, form a straight line. This is what is usually called a straight stroke. Vide Fig. 15, in which *a a* represents the striker's ball, *b*, the object-ball, *c d*, a line drawn through the centre of each, and signifying the direction of the stroke before and after contact.

Figs. 11 and 16. *The three-quarter ball.*—When a ball is propelled against three-quarters of another, the direction of the motion obtained by the one ball, will differ materially from that acquired by the other. Supposing *a*, Fig. 16, be the striker's ball, the greater part of the velocity imparted to it by the instrument with which it is projected, will be communicated to *b*, which will in consequence be propelled in the direction *b c*, whilst *a* will be reflected from its original course to *d*, if a moderate degree of strength only be employed in the stroke, and to *e*, if the ball be propelled forcibly; and by a particular modification of the action of the cue, afterwards to be spoken of, to *f*. (Vide the low stroke.)

Figs. 12 and 17. *The half ball.*—A half ball, or a contact, in which the half of one ball is covered by half of the other, produces in each an equal motion, both with regard

to direction, strength, and velocity. Thus, in figure 17, *a* and *b* separate from each other at equal distances from *c*, a line drawn through the point of contact.

Fig. 18. *The third ball.*—In the case of the third ball, the course described by *a*, the striker's ball, approaches nearer to the straight line, whilst that of *b*, the object-ball, deviates more considerably from it.

Fig. 15.



Full ball.

Fig. 16.



Three-quarter ball.

Fig. 17.



Half ball.

Fig. 18.



Third ball.

Fig. 19.



Quarter ball.

Fig. 20.



Fine ball.

Figs. 13 and 19. *The quarter ball.*—In the quarter stroke represented in this figure, it will be seen that the striking ball, *a*, obtains a nearer approximation to the perpendicular, drawn through the point of contact, and that the ball *b* is more widely reflected from it. And in proportion as the stroke is more fine, or the less the degree of contact, so will the angle formed by the acquired course of the object-ball, with the original direction of the striking ball, on the line *c*, be more considerable; and the angle formed by the course of the striking ball, previous to contact, with the direction it obtains subsequently, will be smaller.

Figs. 14 and 20. *The eighth or fine ball.*—The relative directions obtained by the balls, when their extreme points only come in contact, is precisely the reverse of that produced by the three-quarter ball, above described: the object-ball approaching more or less nearly to the parallel *d*, and the striking ball to the perpendicular *c*, in proportion as the stroke is more or less fine.

The motion which the striking ball obtains after contact with that against which it is struck, will in every case be

modified by the particular action of the instrument with which the stroke is given; and more especially by the particular action of the cue. There are four principal points in the ball to which the cue is occasionally applied for different purposes; namely, 1. The centre. 2. Below the centre. 3. Above the centre, and level with the table. 4. Above the centre, and oblique with regard to the level of the table. The more minute divisions shown in the seventeen points of the striking or cue ball, Fig. 24, are all more or less modifications of this force.

1. *The central stroke* (see Figs. 1 and 3).—This is the usual and common mode of striking. The cue ought always to be applied to the centre of the ball, unless there are any of the objects in view to be presently mentioned. The stroke is not only more sure with regard to the action of the instrument, but a more accurate and even motion is imparted to the distant ball. This mode of striking is universally employed in all common hazards; in the making of common caroms; in playing at the cushion to obtain an even reverberation of the ball; and in those particular cases where it is designed that all the motion acquired by the first or cue ball should be imparted to the second or object ball, in such a manner that the former shall lie dead, or remove little after contact.

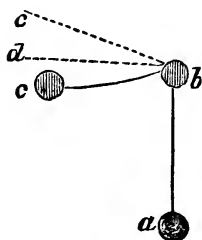
2. *The low stroke*.—When a ball is struck a little below the centre, its progress will be retarded, a little lower it will be arrested, and by hitting it lower still, that is, making what is designated the *low stroke* (No. 7, Fig. 24), it will recoil from that against which it is propelled, with a slow whirling motion; a circumstance which affords an advantage peculiar to the cue-player, and which often enables him to score under the most adverse circumstances. This latter stroke is usually employed in making caroms where the balls form either a right angle or less than a right angle; and in playing three-quarter balls, when it is expedient to use only a very moderate degree of strength.

A diagram will render the utility of this mode of striking more obvious than a verbal description. Let *a*, Fig. 21, be the striker's ball, and the object of the stroke a carom. Now it will be evident in the position of the three balls delineated, that this purpose can by no means be effected in the common way of striking; for if the ball *a* be made to receive the stroke of the cue ever so strongly in its centre,

it will only recede from *b*, after contact, in the direction *b d*; if less forcibly, it will fly off to *e*; but if it be struck beneath its centre it will roll backwards to the ball at *c*.

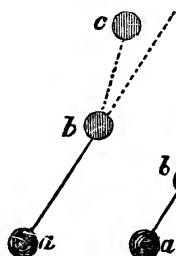
3. *The high stroke*—Above the centre, and parallel with the table. A ball, when struck above its centre, imparts only a portion of its velocity to the ball against which it is propelled, and continues its motion onwards in a direction more or less straight, in proportion to the degree of fulness of the stroke. It is, technically, said to follow. This mode of play is advantageously used to make the balls follow each other when they are in a line, and in making caroms, when the third ball is partly masked by the second: as an instance, let *a*, Fig. 22, be the striker's ball, and his design is to carom. Now, if he strike his ball in the centre, the greater part of the motion he gives it will be communicated to *b*, and in consequence it will remain in nearly the position which *b* occupied; if it be struck under the centre, it will recoil; but if it be made to receive the impression of the cue above its centre, it will continue to roll onwards to *c*.

Fig. 21.



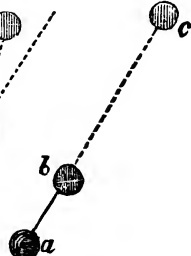
Low stroke  
for a carom.

Fig. 22.



High stroke  
to follow.

Fig. 23.



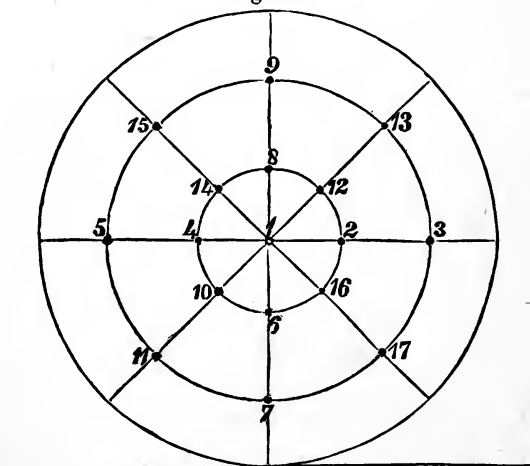
High oblique  
stroke.

4. *The high oblique stroke*—Above the centre, and oblique with regard to the table. In this stroke the cue, instead of being held in the usual way, upon a level with the table, is applied to the ball with considerable obliquity in some instances nearly perpendicularly, or in a very considerable angle with the cloth, so that the ball is forced against the table, rather than pushed smoothly over its surface, in consequence of which it obtains a leaping, instead of a continued motion; and the striker is thus enabled to force it over a continuous ball, either after contact with

it, or without touching it at all. (See Fig. 8.) This mode of play is chiefly practised in order to strike the third ball when masked by the second, and in making caroms when the balls are in a line with each other, and the third is at a considerable distance from the second, as in Fig. 23: in this position of the balls, the striker, at *a*, will, by playing in this manner, be enabled either to strike the ball *c* without touching *b*, or to strike both *b* and *c* in succession.

*The principal sections of the ball may be subdivided into a considerable number of points from which it may be struck by the cue, and each point when struck will give rise to a different motion. The student can only acquire a knowledge of these by practice, or the instruction of an expert teacher. Annexed is a diagram of the ball divided, according to Mr. Kentfield, into seventeen points, from any of which it may be struck so as to alter its direction*

Fig. 24.



The different points for striking the ball.

The motion which the striking ball obtains after contact, will be materially modified by the degree of strength employed in the stroke, the proper regulation of which is of the utmost importance. Thus, in the case represented by the diagram 21, the ball *a*, projected forcibly, will recede, after striking *b*, to *d*; but if projected with gentle strength, it will arrive at *e*. The parts to be struck, as well as the strength to be employed in each stroke, must differ with



the design in view, and will be the subject of future consideration.

We may here introduce the "side-stroke," a perfect knowledge of which is the most important accomplishment that a billiard player can possibly acquire. The ball must be struck on the side it is intended to go. If it is the wish of the player that the ball should incline to the right, it must be hit on the right side; if to the left, the left side must be struck. There are several parts of the side of the ball that can be struck; and some strokes require one part to be hit, and some another; but all have greater effect when the ball is gently struck. A very little instruction from a professor in the use of the side-stroke would greatly improve the game of any amateur.

*Of the angles of the table, and of hazards.*—The first thing in the game of Billiards to which the attention of the novice should be directed, is what is commonly called the angles of the table, or in other words, the course which the balls obtain by reverberation from the elastic cushion. For this purpose, he should at first employ one ball only: he should strike it against various parts of the pad or cushion surrounding the table, and attentively mark the course which it takes under every different relative position; and he will soon perceive what we have already stated, that "the angle of reflection will be, in every case, equal to the angle of incidence;" or, in other words, he will see that the direction the ball acquires after contact, will be precisely the reverse of, and form a counterpart to, its original course. So that before he strikes, he has only to draw a line with the cue from his ball to the particular part of the cushion he intends to strike, and then complete the angle by a corresponding one in the contrary direction, in order to ascertain with precision (provided, at least, the cloth be smooth, the cushion accurate, and the ball be propelled evenly) the event of his stroke.

Different strengths, however, as already said, will be productive of different angles, for a ball may run in the same direction to a given point in the cushion, but return from it at an angle varying with the force of the stroke. It is therefore of the utmost importance to the learner, that he pay especial attention to the strengths, always keeping in mind that judicious and delicate hitting is superior to force.

We annex four diagrams of angles, two simple ones (Figs. 25 and 26), and two somewhat elaborate (27 and 28). Such examples might be multiplied ad infinitum, but the learner by practice and observation will easily form these for himself, and in so doing will the better imprint them on his memory. After a little practice with one ball, he should proceed to employ two, combining his observation of the motion acquired by the contact of these, with that obtained by their subsequent percussion against the cushion. Nothing is so essentially requisite to constitute a good player as a perfect knowledge of the angles of the table. By an intimate acquaintance with these, the striker will often be enabled not only effectually to baffle the skill of his adversary by effecting adverse dispositions of the balls, but also to score himself under what appear to be the most unfavorable circumstances.

Having made these introductory observations on the general principles, I shall now proceed to speak of the several common strokes and hazards, which form a part of

#### ANGLES OF THE TABLE.

Fig. 25.

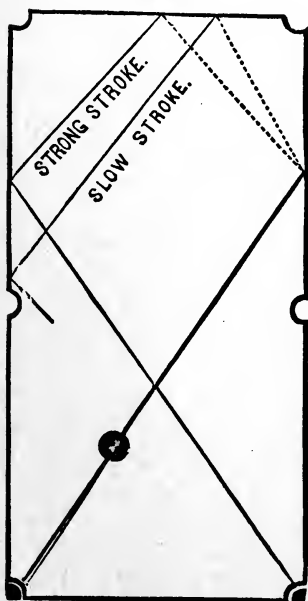


Fig. 26.

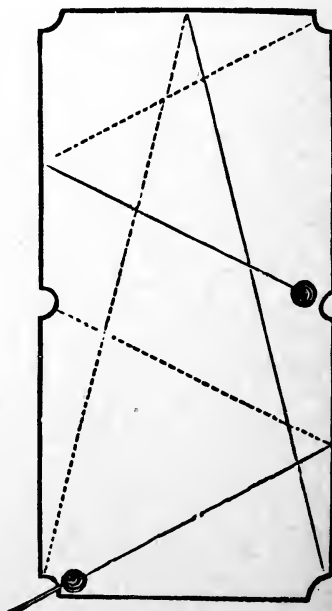


Fig. 27

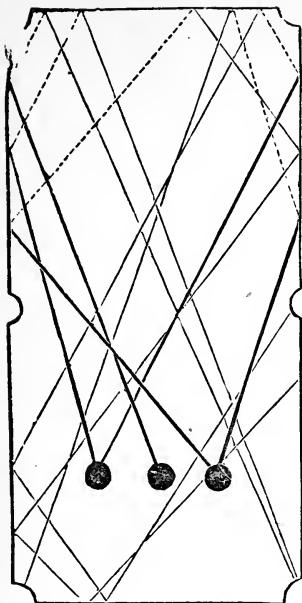
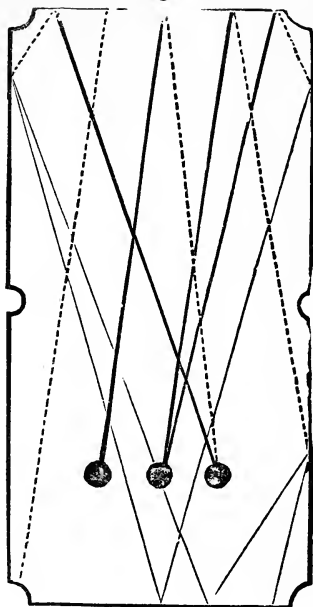


Fig. 28.



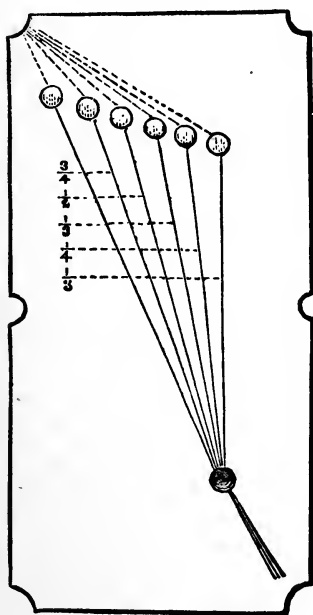
\* The black lines in these, and all the following diagrams, represent the course of the ball before reverberation; the dotted lines its course after the first reflection; the faint lines its course after the second reflection.

the different games, the particular laws and rules of which are afterwards to be laid down. They are introduced chiefly as lessons, which it is essentially important the learner should practise well before he attempts to play a regular game.

Fig. 29. *Hazards*.—After the learner has acquired some intimacy with the angles of the table, his next preparatory step should be to make himself master of the several common hazards. The full (or straight) hazard should first be practised; beginning by placing the two balls near to each other, precisely in a line, and in the direction of a pocket, or what is still better, by marking a particular spot in one of the end cushions with chalk, and upon that precise point directing the stroke of the ball. After a little practice has enabled him to strike this with ease at a short distance, he is to remove the balls further asunder, and in the end make the extent of his stroke the whole length of the table and if his eye and hand be steady enough to

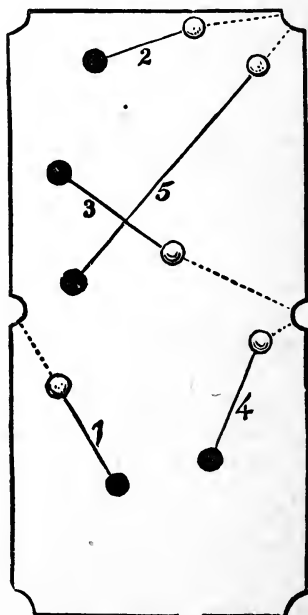
enable him to strike the mark at pleasure, at this distance he may consider himself possessing all the requisites of a good player, as the full stroke for a hazard requires a far greater degree of skill and delicacy than any other; for in order to produce a straight and equal motion in the distant ball, it is necessary that its centre receive the stroke with the utmost degree of precision. The learner should next proceed to practise the other hazards, namely, the three-quarter ball, half ball, third ball, quarter ball, and eighth ball hazards.

Fig. 29.



Hazards. 1 full ball, 2 three-quarter ball, 3 half ball, 4 third, 5 quarter, 6 eighth ball.

Fig. 30.



Hazards.

Fig. 30. *Hazards*.—No. 1 illustrates a hazard into the centre pocket. In this case, the ball should be played slow or at least with moderate strength; for if it be played strong, however correctly, it may jump out of the pocket. No. 2 also represents a hazard, which should be slowly played, since the space of entrance for the ball is confined. No. 3; this space is less narrow, and consequently it may

be more boldly played. No. 4 is a hazard to be made by a moderate stroke. No. 5 a straight hazard, which is easier in this position of the balls than if the object-ball were at the point of figure 5.

In playing for hazards, it should be observed, that the more the balls recede from a parallel with the pocket, or the more acute the angle formed by the pocket and the two balls, the more fine must be the stroke, and *vice versa*.

---

## RULES.\*

### *Rules to Regulate the American, or Four-Ball Game.*

1. *On stringing for the lead.*—Whoever, playing from within the *string* against the lower cushion, can bring his ball nearest to the cushion at which he stands, is entitled to the choice of lead and balls. Provided,

1st. That the player's ball, in stringing, has not touched any other ball upon the table;

2d. Nor fallen into any of the pockets; in either case he loses the choice.

2. *On leading.*—1st. In leading, the player's ball must be played with sufficient strength to pass below the deep-red ball, or he loses his choice.

2d. It must not be played with so much strength as to repass the deep-red ball a second time, after having rebounded from the foot of the table. In this latter case, it is optional with the adversary to make the player spot his ball on the *pool spot*, play it over again, or take the lead himself.

3. *On the opening of the game.*—Once the lead is made, the game is considered as commenced, and neither player can withdraw except under the circumstances hereafter specified. But no count or forfeiture can be made until each player has played one stroke.

4. *On foul strokes.*—The penalty for a foul stroke is this: that the player cannot count any points he may have

\* These rules are those practised at the billiard-rooms of Mr. Michael Phelan, No. 786 Broadway, New York. We consider Mr. Phelan as the very best authority in the matter of rules. He is not only one of the most experienced and finest players of the day, but the inventor and patentee of "*The Combination Cushion*," which bids fair to drive every other kind out of use. His "*Model Tables*" need only to be tried, to be commended.

made by such stroke, and that his adversary is entitled to the next play. The following are among the strokes called foul:

1st. If either player use his opponent's ball to play with, the stroke is foul; and, if successful, he cannot count, provided the error is found out before a second shot is made. But,

2d. Should two or more strokes have been made previous to the discovery, the reckoning cannot be disturbed and the player may continue his game with the same ball. And,

3d. If it be found that the players have changed balls during the game, and if the change can be brought home to neither in particular, each must keep the ball he has, and let the game proceed.

4th. Should both the white balls be off the table together, and should either player, by mistake, pick up the wrong one and play with it, the stroke must stand, and he can count whatever he has made. [The reason of this is obvious; for both balls being in hand and having alike to play from any point within the string, no possible advantage could arise from using the other's ball. Whereas, when the balls are on the table, the case is totally different, for your opponent's ball might be advantageously placed, while your own was directly the reverse.]

5th. If the striker aim at a ball before it is fully at rest, or while any other ball is rolling on the table, the stroke is foul and no count can be effected.

6th. If, when in the act of taking aim, a player should touch the ball more than once with his cue, the stroke is considered foul.

7th. If the player, when pushing his own ball forward with the butt of his cue, does not withdraw the butt before the cue-ball touches the object-ball, the strike is foul.

8th. If, when a red ball is holed, or forced off the table, the striker, before playing, does not see that said red ball is replaced upon its proper spot—supposing such spot to be unoccupied—the stroke he may make, while the red is not in its proper place, is foul. But should the spot be covered by any other ball, when the red is pocketed or forced off, the red must remain off the table until its proper position is vacant, and all the balls cease rolling.

9th. If, when the player's ball is in hand, he does not cause it to pass outside the string, before touching any of the object-balls or cushion (except in a case mentioned in the following rule), the stroke is foul, and his opponent may choose whether he will play with the balls as they are, have them replaced in their original positions, or cause the stroke to be played over a second time; or, should the player make a losing hazard under such circumstances, the penalty may be enforced.

10th. Playing at a ball whose base, or point of contact with the table, is outside of the string, is considered playing out of the string; and the stroke is a fair one, even though the side which the cue-ball strikes is hanging over, and therefore within the string.

11th. If, after making a successful stroke, the player obstructs the free course of the balls upon the table, he becomes subject to the penalties of a foul stroke, and cannot score his points.

12th. If the player, with his ball in hand, play at an object-ball that is exactly on the string, the stroke is foul; for a ball *on* the string must be treated as if within it.

13th. If the striker, through stretching forward or otherwise, has not at least one foot on the floor while striking, the shot is foul, and no points can be reckoned.

14th. If a player shall alter the stroke he is about to make, at the suggestion of any party in the room—even if it be at the suggestion of his partner in a double match, except where a special agreement is made that partners may advise—the altered stroke which he plays is foul, and he cannot count any points that may be won thereby.

5. *On forfeitures.*—1st. If the player fails to hit any of the balls upon the table with his own ball, he forfeits *one*, which must be added to his adversary's count.

2d. The player forfeits *two* when his own ball is pocketed, after first having touched a white one.

3d. He forfeits two to his opponent, also, when he causes his ball to jump off the table or lodge on the top of the cushion, after having first touched his opponent's ball.

4th. When his own ball is pocketed, or jumps off the table, or lodges on the cushion, as before described, without either having touched any ball at all, or having only touched one or more red ones, the player forfeits three.

[In and around New York, three is the highest number

that a player can be mulcted in for any single stroke; but, in some other parts of the Union, they add to this forfeiture any number of points which he may otherwise have made by the stroke. Surely the penalty of three, and to lose his count and hand, ought to be enough to satisfy a Shylock.]

5th. If the player cause any ball to jump off the table, and should it, by striking against any of the bystanders, be flung back upon the board, it must still be looked upon and treated as if it had fallen to the floor. If a red ball, it must be spotted; if a white one, held in hand; and if it be the cue-ball, the player shall forfeit two or three to his opponent, conformably to the terms laid down in the two preceding paragraphs.

6th. Though the striker, when playing with the wrong ball, cannot count what points he may make, except in those cases mentioned in the second, third, and fourth paragraphs of Rule 4; nevertheless, whatever forfeitures he may incur while playing with the wrong ball, he is bound to pay, as if he had been playing with his own.

7th. Any player who has commenced a game, as specified in Rule 2, must either finish or forfeit it, except under the circumstances particularly set forth in Rule 7.

6. *On cases where the balls are in contact.*—1st. If the cue-ball be in actual contact with any other, no count can be made by the player.

2d. Nevertheless, he must strike and separate the balls, at least one inch, and will lose, as in common cases, should he either pocket his own ball, cause it to jump off the table, or lodge on the cushion.

3d. The player must separate the balls as above stated; but should his ball retrograde to its old position, the onus of separating them will then rest upon his opponent. He cannot be called upon to do it twice.

[This rule, though imperative here, is not recognized in some other parts of the Union. In many places the player can count by first playing on another ball away from his own. We mention this to avoid disputes, which frequently arise on this point, between players from different sections.]

7. *On withdrawing from, without finishing a game.*—1st. The player may protest against his adversary's standing in front of him, or in such close proximity as to disarrange his aim.



2d. Also, against loud talking, or any other annoyance by his opponent, while he is making his play.

3d. Also, against being refused the use of the bridge, or any other of the instruments used in that room in playing, except where a special stipulation to the contrary was made before commencing the game.

4th. Or in case his adversary shall refuse to abide by the marker's, or company's decision, on a disputed point, which it was agreed between them to submit to the marker, or company, for arbitration; in any one, or all of the foregoing cases, if the discourtesy be persisted in, the party aggrieved is at liberty to withdraw, and the game shall be considered as drawn, and any stakes which may have been depending on such, must be returned.

5th. Should the interruption or annoyance have been accidental, the marker, if so requested by the player, who is entitled to repeat his stroke, must replace the balls as near as possible in the position they occupied before the player made the stroke in which he was interrupted.

8. *On cases in which the marker must replace the balls, if called on, as nearly as possible in their former position.*

—1st. In the case mentioned in the 5th paragraph of preceding rule.

2d. Where any of the balls, when at rest, are moved by accident.

3d. Where any of the balls, while rolling, are suddenly obstructed, either by accident or design. In this case the marker, if so requested by the players, shall place the interrupted ball as nearly as possible in the situation which it would apparently have occupied had it not been stopped.

4th. Where the cue-ball, resting on the edge of a pocket, drops into it before the striker has time to play.

5th. Where the object-ball, in a similar position, is rolled back into the pocket by any of the ordinary vibrations of the table or atmosphere.

6th. In all cases aforementioned, where it is specified that in consequence of a foul stroke, the player's opponent shall have the option, either of playing at balls as they are or causing them to be replaced by the marker.

7th. When either or both of the red balls are pocketed, or forced off the table, it is the marker's duty to spot them before another stroke is played—except the spot appropriate to either be occupied by one of the playing balls, in

which case the red one must be kept in hand until its position is uncovered.

8th. If, after playing a ball, the player should attempt to obstruct or accelerate its progress by striking it again, blowing at it, or any other means, his opponent may either play at the balls as they stand, or call upon the marker to replace them in the position they would otherwise have occupied.

9th. If the striker, in the act of taking aim, or otherwise, move his ball ever so little, it is a stroke; and should he strike the ball again, his opponent has the same option as in the preceding paragraph.

9. *On the duty of players to each other.*—1st. Each player must look after his own interest, and exercise his own discretion. His opponent cannot be called on to answer such questions as, "Is the ball outside or inside the string?" "Are the balls in contact?" and so forth. These are questions for the player's own judgment to decide.

2d. Each player should attend strictly to his own game, and never interfere with his adversary's, except when a foul stroke or some other violation of these rules may call for forfeiture.

10. *On the duty of the marker, and the spectators, to the players.*—1st. In a single game, no one, not even the marker, has a right to interfere with the play, or point out an error which either has been or is about to be committed. The player to whose prejudice the foul stroke is made, must find that out for himself.

2d. Even after a stroke has been made, no one in the room has any right to comment on it, either for praise or blame; for the same stroke may occur again in the course of the game, and the player's play be materially altered by the criticism to which he has just been listening.

3d. Let marker and spectators keep their places as much as possible, for if they crowd or move around the table, they are *liable* to interfere with the players, and certain to distract their attention.

4th. When the spectators are appealed to by the marker, for their opinion on a point which he has been asked, but finds himself unable to decide, such of them as are well acquainted with the game should answer according to the best of their knowledge and belief. Those who know little or nothing of the game would oblige themselves and others

by at once confessing their incompetence. Either they may not have seen the disputed stroke, or seeing it, they may not have been familiar with its merits.

11. *On the marker's duties in particular.*—The marker's duties may be thus summed up :

1st. To proclaim each count in a voice that can be heard by the player at his own table.

2d. To post the total run made by each player before the next begins to strike.

3d. To spot the balls when necessary.

4th. To furnish the bridge and other implements of the game, when called for.

5th. To see that the player be not obstructed in his stroke by being crowded by the spectators.

6th. To decide without fear or favor all questions of order and fairness which shall be officially laid before him for his opinion. But,

7th. Let him never volunteer a remark upon any portion of the game.

8th. Let him never touch a ball himself, nor allow any other person except the players to touch one, except when officially called upon to replace the balls, as specified in Rule 7, or when asked to decide as to which is the ball that properly belongs to the player. In this case, should the spot be turned down on the table, he may lift the ball to ascertain the fact—but never let him touch them voluntarily.

9th. Finally, when called upon to decide a disputed point, of which he has no personal knowledge—the fairness of a shot which was made when he was looking elsewhere, for instance—let him proclaim silence, and take the opinion of such of the company as avow themselves competent to judge. The voice of the majority should be allowed to settle all debate; but should their decision be flagrantly in conflict with any of the well-known and admitted rules hereinbefore laid down, the party who fancies himself aggrieved may give notice of appeal, to lay the question before what the lawyers would call “a jury of experts”—the marker, meanwhile, or some other responsible party, holding the bets, if any, which depend on the decision. This appeal is final; and must be made before another stroke is played.

*Further rules for the foregoing game, when played as a*

*four-handed match.*—In a four-handed match—two playing in partnership against two—the foregoing rules of the single game must be substantially observed, with the following additions:

1st. Each winning hazard made by the player puts the opponent who preceded him out of play. Consequently, the partner of the party so put out, steps in and takes his place.

2d. But if the player makes a losing hazard (pockets his own ball), or makes two misses in succession, or causes his ball to jump off the table, or lodge on the cushion, he loses his hand, and must resign it to his partner.

3d. In this double match the player's partner is at liberty to warn him against playing with the wrong ball, or playing, when his ball is in hand, at an object-ball with in the string; but he must *not* give him any advice as to the most advantageous mode of play, &c., &c., except it has been otherwise agreed before the opening of the game.

12. *Further rules for the same game, when played by three independent players.*—The rules of the single American game are substantially binding on the three-handed game, with the following additions, to meet the increase of players:

1st. The players commence by stringing for the lead, and he who brings his ball nearest to the cushion (as in the single game) wins the choice of lead, balls, and play and he who brings his ball next nearest to the cushion has the next choice of play. The third player cannot enter into the game until the first hazard is made, or until one of the players pockets his own ball, or makes two misses in succession, or causes his own ball to jump off the table, or lodge on the cushion.

2d. All forfeitures in this game count for *both* of the opponents, at the same rate as in the single-handed game.

3d. If a player makes two misses in succession, or pockets his own ball, or causes his ball to jump from the table, his hand is out.

4th. He who can first make sixty-six points is out; the other two continue until one reaches the hundred.

5th. When he who has first made sixty-six retires from the game, the player whose hand is out adopts his ball, as that ball is entitled to its run, and also to the next play.

6th. If the player should cause both his opponents to

become sixty-six by a forfeiture, neither of the parties can claim game thereon, but must win it by their next count. But if only one of the opponents be in a position to become sixty-six by a forfeiture, then the forfeiture reckons as usual, and that opponent wins the game when such forfeiture is made.

So much for the American, or four-ball game.

*Instructions to the marker, for keeping count of the American, or four-ball game.*—1st. Give the striker *two* for pocketing his opponent's ball, or for caroming on a white and red.

2d. Give him *three* for each red ball pocketed, or for a carom on the two red balls.

3d. Give him *four* for caroming on a red and white, and pocketing his opponent's ball.

4th. Give him *five* for caroming on all the balls, no matter in what order they are touched; also, five for holeing a red ball and caroming on his opponent's, and five for caroming on the two red balls and pocketing his opponent's.

5th. Give him *six* when he caroms on the two red balls, and pockets one of them.

6th. Let him have *seven* when he caroms on a white and red ball, and pockets both; the same when he caroms on all the balls, and pockets the white.

7th. For pocketing one of the red balls, and caroming on all the others, let him have *eight*; also for caroming on the two reds, pocketing one of them, and also his opponent's ball.

8th. Give him *nine* for caroming on the two reds, and pocketing them.

9th. For caroming on all the balls and pocketing a red ball and his opponent's, give him *ten*.

10th. For caroming on all the balls and pocketing the two reds, let him have *eleven*.

11th. Let him have *thirteen* (the highest figure that can be won by one stroke in this game) when he caroms on all, and pockets all the balls, except his own.

12th. Give his adversary *one* when the player makes a miss, or fails to hit any of the balls on the table with his own.

13th Giving his opponent *two* when the player's ball jumps over the side of the table, or lodges on the top of

the cushion after it has struck a white ball; *two*, also, if the player pockets his own ball after touching his opponent's.

14th. The opponent takes *three* when the striker pockets his own ball, without touching any other on the table, or after it has touched a red; or causes it to jump off the table or lodge on the cushion, under the same circumstances.

#### FIFTEEN-BALL POOL.

This is an excellent game for the novice—full of pleasant excitement, and offering better opportunities for hazard practice than almost any other on the board.

As its name imports, there must be fifteen balls employed in playing it—balls made expressly for the game, and numbered from 1 to 15. These balls are placed in the form of a triangle upon the table—a wooden frame being employed to save trouble and insure correctness. The deep-red ball, inscribed with the highest number, occupies its usual place upon the board, and forms the apex of the triangle, pointing upwards towards the string. Each player is to pocket as many balls as he can, the number on each ball pocketed being scored to his credit; so that not he who pockets the largest number of balls, but he whose hazards when added up yield the largest total, will win the game. Thus, A. might pocket all the balls numbered from 1 to 7, and his total would be but 28; while B., with a better eye to the main chance, would walk away from him by pocketing the two balls marked 14 and 15, giving a total of 29.

There is only one cue-ball (the white) used, each player playing with it as he finds it on the table, or from behind the string, if it be in hand. The following are the rules:

1st. The order of playing may be settled as for two-ball pool. The player plays from behind the string, as in the ordinary game, and may miss if he likes—but the miss, and all misses at this game, will score *three* against him. The other players follow him in their order of rotation.

2d. The player, if it pleases him, may use either the butt of the cue or the mace; and jam his own ball against the others, not being obliged to withdraw the mace or cue before the cue-ball comes in contact with the object-ball.

3d. As the sum total of the figures on the 15 balls

amounts only to 120, of which 61 is more than half, whoever makes the latter number first is winner, and may claim the stakes.

4th. Three points are deducted from a player's score, for making a miss or a losing hazard, or forcing his own ball on the table.

5th. If the player pockets one or more of the object-ball and his own ball at the same time, he cannot score for the numbered balls, which must be placed on the spot, or in a line behind it, if the spot be occupied, and he forfeits three for his losing hazard.

6th. A hazard is good in this game, even when the cue and object balls are in contact.

7th. As in the ordinary game, the player, when the cue-ball is in hand, may play from any place within the string at any object-ball outside it.

8th. And should none of the object-balls be outside, he may spot that which is nearest out of the string on the deep-red spot, and play accordingly.

9th. Should there be a tie between two or more of the highest players, its decision may be referred to the succeeding game; and whoever counts highest in that, shall be declared the victor of the former one, totally independent of the game that is then on hand. A man might thus win an undecided game of fifteen-ball pool by scoring one in the succeeding game, provided neither of his adversaries scored any thing at all.

10th. Should they again be tied in the second game, it may be referred to a third.

11th. This game is sometimes played for small stakes, but more frequently the only issue to be decided is—who shall pay for the use of the table? This charge must be met by the player who has the lowest count, and it is quite possible in this game for a player's count (owing to forfeitures of various kinds) to be half a dozen or a dozen worse than nothing. Thus, if A. had neither won nor forfeited any thing, while B. had pocketed balls 5 and 3, but had also made three forfeitures—B. would have to pay, as his forfeitures amounting to 9 and his assets only to 8, would leave him worse off by one than A., who stood at simple zero, while B. was zero minus one.

## RULES FOR THE DOUBLET, OR FRENCH GAME.

This game is played with one red ball and two white—one for each of the players.

The red ball is spotted on the deep-red spot, and the white balls must be played from within what is called the string. This string differs from ours, inasmuch as it is not a line drawn across the table from any place behind which a player may play. The string is a semicircle drawn with a radius of four and a half inches, having the spot on the ordinary string line for its centre, and the string line itself for its base. From within this semicircle the balls must be played on the opening of the game, or when they are in hand; and while so playing, the striker is confined to the end cushion at which he stands, not being allowed to pass outside or in advance of either corner pocket.

To make a count, the player must make the object-ball strike a cushion, and cross the board before falling into the pocket—this is called a doublet or cross; or force one ball to kiss the other into the pocket; or make a carom, or receive the count as a forfeiture from his opponent.

The game commences by stringing for the lead, as in the ordinary American game, and he who brings his ball back nearest to the head-cushion at which he stands, is the winner, and can play first or make his adversary do so, at discretion. For making a miss he forfeits *one*. For pocketing his own ball after it has hit the white,—or for causing his own ball to jump off the table or lodge on the cushion after it has hit the white, he forfeits *two*.

If he pockets his own ball after it has touched the red ball only, or causes it to jump off the table, or lodge on the cushion after it has touched the red only, or pockets it without having touched any ball at all, he forfeits *three*.

If he holes the red ball direct, without crossing or kissing it in, he forfeits *three*; and for pocketing the white in the same way, loses *two*.

For pocketing the red ball, either by a cross or kiss, he gains *three*.

For holeing his opponent's ball in the same way, he gains *two*.

For an ordinary carom he gains *two*.

For a carom off the red on the white, and pocketing the white, he gains *four*.



For a carom off the white on the red, the red being pocketed, he gains *five*. [It, of course, must be understood in all these cases, that the ball pocketed has been previously crossed, kissed, or caromed in; for if they were holed directly, without the doublet, kiss, or carom, he would lose in an inverse ratio to the gains here set down. Thus, if he caromed on the white and red, and pocketed the red *directly*, he would lose five. For pocketing both, under similar circumstances, seven; and should he pocket his own ball along with the two others, he would lose nine, under any circumstances.]

No pushing, or what we call "foul shots," are allowed in this game. The player must withdraw his cue or mace from his own ball, before it comes in contact with the object-ball, otherwise he forfeits the stroke, and can count no points he may have made by it.

#### RULES FOR THE THREE-BALL, OR FRENCH CAROM GAME.

This game is generally played on a table without pockets, made especially for the carom game; it is here more frequently, however, played upon the common table.

The players strive for the lead as in the preceding game, but the winner is entitled to have his opponent's ball spotted within the semicircular string.

Hazards do not count in this game. No pushing strokes are allowed.

Each carom, fairly made, counts one for the player.

When the game is played on a common table, each time the red is pocketed, it must be replaced on the deep red spot: and each time the player holes his adversary's ball, at the same time making a carom, the ball pocketed must be spotted on the spot within the semicircular string.

Should the player pocket his own ball after making a carom, he is entitled to his count, and the next play, as if no such accident had occurred; the only penalty is, that he must play from within the semicircle, at a ball outside the string. But should none of the balls be outside, in this case he may call upon the marker to spot the red on the deep-red spot, and play at it.

Each time a ball is forced off the table, it must be spotted, or played as above; but should both spots be occupied, the ball must be placed on the centre of the table. If no carom was made by it before jumping off, it must be

spotted; if a carom was made by it, it must be played from within the semicircle, as is laid down in the preceding paragraph.

#### RULES FOR THE RUSSIAN GAME.

This is a very agreeable variety of the game, and ought to be more popular in this country than it is.

Five balls are required to play it; two white ones for the players, and a red, a blue, and a yellow ball for the board. The blue must be placed on the light-red spot, the yellow on the spot between the pockets, and the red on the deep-red spot.

In this country, it is most usually played one hundred points up; although in Germany and Russia the game is forty.

The peculiarity of the Russian game is, that certain balls are confined to certain pockets, and that a different color is attached to each color, both in the hazards and the caroms made off it, and the forfeitures lost from it. The following are the rules:

1st. The player may pocket his opponent's ball in any pocket, and will count *two*.

2d. The same rule applies to the red, and counts *three*.

3d. The same also to the blue, and counts *four*.

4th. But the yellow, or Caroline ball, as it is termed, when holed in either of the side pockets, counts six for the player; but if pocketed in any of the corner pockets, the player forfeits six.

5th. If the striker pocket his own ball without hitting any of the balls upon the table, he forfeits three—after hitting the white, two; after hitting the red, three; after hitting the blue, four; and after touching the yellow or Caroline, six.

6th. Thus, again, in caroms: a carom on the white and red scores two; on the red and blue, or blue and red, three; a carom off or on the white and yellow, three; and a carom on or off a yellow with a red or blue, counts four.

7th. The same penalties attach to the player who has caused his ball to jump off or lodge on the cushion as if he had pocketed his own ball.

8th. The striker, when leading off, or having his ball in hand, may play from any point within the string, at any ball outside of it.

9th. In addition to the penalties specified in Rule 5, for losing hazard; the player also loses whatever points he may have otherwise made by the stroke.

10th. After the striker has pocketed any of the object-balls, he can play next at any ball on the table.

11th. But after a carom stroke, where no ball has been holed, he must play next on the yellow, no matter what be its position.

12th. To continue play there must be a hazard after every carom; otherwise the second carom counts for the player, but he loses his hand.

13th. Carom points will not count to win the game. The winning stroke must be a hazard.

14th. For every ball he touches in giving the lead, the player loses one point; and should his ball occupy the spot of any of the three balls he may have displaced, he must take it up and lead over again. He cannot score any points made on the leading stroke.

#### RULES FOR THE SPANISH GAME.

This game is seldom seen in the Northern States, but is very common in some parts of the South, as also in Mexico and California.

It introduces a new element into the game of Billiards, in the shape of five wooden pins; diminutive little things, which are set up in a diamond pattern between the two side-pockets, each pin being about two and a half inches from the other, as in pin pool.

Nine pins are sometimes used instead of five, but the manner of playing remains the same.

The game is generally played thirty-one up, and is scored by hazards, caroms, and knocking down the pins. The rules are extremely simple.

1st. For every pin the player knocks down after first striking a ball with his own ball, he gains two points.

2d. If he knock down the middle pin alone, he gains five.

3d. For pocketing his opponent's ball the player gains two, and two for each pin he may have knocked down by the same stroke.

4th. If he pocket the red ball, he gets three; and two for each pin, &c.

5th. If the player pocket his own ball, cause it to jump

over the side, or lodge on the cushion, without having touched any of the other balls, he loses three.

6th. But if he does any of the aforementioned things after having touched any of the balls, he loses, in addition to the three, whatever points he would otherwise have made by his play, at the regular rate of counting.

In other respects—as regards foul strokes and so forth—the rules of the ordinary American game may all be applied to the Spanish, with the additions hereinbefore set down.

#### RULES FOR THE ENGLISH GAME.

This game is the only one much played in this country, in which the player pocketing his own ball (or making a losing hazard, as it is termed), is allowed to count for it. For this reason, it is sometimes called the “Winning and losing Carambole game,” to signify the three kinds of strokes for which the player is permitted to score.

In stringing for the lead, the same semicircular baulk is used at the string line, which we have already described, in giving the rules of the French doublet game. In England, the red ball is spotted thirteen inches from the lower cushion, but is here generally placed at nine. The string is a semicircle at the head of the table, drawn with a radius of ten inches, from which the cue-ball is always played when in hand. Otherwise, the game is commenced as with us. The following are the distinctive rules of the English game; in other respects, where it is not specified to the contrary, the rules of the American four-ball game are binding:

1st. Where odds are given in the game, the player receiving them must break the balls, either by striking the red, or giving a miss, for which he forfeits one.

2d. If he chooses to miss, the stroke must be played with the point, not the butt, of his cue.

3d. The game, as played in England at present, is commonly fifty up; but in this country, sixty-three is the more usual rule.

4th. If a player forces the object-ball off the table, he cannot score any counts he may have otherwise made by the shot.

5th. Forcing your own ball off the table, after it has struck another, involves no forfeiture.

6th. But if your own ball jumps off without having

touchèd either of the object-balls, it is called a "coup," and you lose three points.

7th. In the score of the game, a hazard made either with your opponent's ball, or by pocketing your own, counts *two*.

8th. Either to pocket the red or to pocket your own off the red, counts *three*.

9th. For pocketing your own and adversary's ball, *four*.

10th. For a carom and hazard, made with either of the whites, *four*.

11th. For holeing a red ball and either of the whites *five*.

12th. For a carom and a hazard, either made with or off the red ball, *five*.

13th. For pocketing your own and the red ball, *six*.

14th. For making a carom where the white ball is first struck, and for pocketing your own and opponent's balls, *six*.

15th. For pocketing the two whites, and making a carom off the red, *seven*.

16th. For pocketing all the balls, where the white is first struck, *seven*.

17th. For doing the same, where the red is first struck, *eight*.

18th. For pocketing your own, the red, and making a carom, *eight*.

19th. For pocketing all the balls and caroming where the white is first struck, *nine*.

20th. For the same where the red is first struck, *ten*, which is the highest that can be made by any single shot in this game.

21st. The player may continue to play so long as he makes a count each stroke, except when his hand is forfeited for a foul shot.

22d. It is entirely at the option of the opponent whether he will enforce the penalty for a foul stroke, or play with the balls as they are left. But if he neglects or is disinclined to claim the forfeiture, the player may count all the points made by the foul stroke, and continue his game as if no error had occurred.

23d. When the white ball stands on the deep-red spot, while the red ball has been either pocketed or forced off the table, the red must be placed on the string-line spot.

Should this also be occupied, the red must then be placed on the spot between the side-pockets.

24th. For a miss, the player loses *one* to his adversary. For a miss when he pockets his own ball as well, or causes it to jump off or lodge on the cushion, *three*.

25. Where a carom or hazard is made by a striker playing with the wrong ball, the player cannot count, and his opponent may have the balls broken; but if nothing be made, then the opponent may play with whichever ball he likes, but must continue to play therewith to the end of the game.

[NOTE.—To have “the balls broken,” is a technical phrase, which means to have them replaced as they stood at the opening of the game.]

26th. When the two object-balls are within the string and the player's ball in hand, he cannot play at them except from a cushion outside of baulk.

27th. A player whose ball is in hand cannot play at a cushion *within the string* in order to strike a ball that is outside of it. Under such circumstances, he must send his ball outside of baulk before it touches any thing, or can be acknowledged as in play.

28th. If a player chooses to give a miss within the baulk line, it is at the option of his adversary to compel him to play outside.

29th. If a player, after making a hazard or carom, takes up his own ball or any other ball, under the idea that the game is over, his opponent can either demand that the balls shall be broken, or have them replaced exactly where they were.

30th. If, after a miss or coup, the player take up any of the balls, under the idea that the game is over, he loses the game.

31st. When a player has made a foul stroke, it is always at the option of his opponent to have the balls broken, or replaced by the marker.

In cases not specifically provided for by any of the foregoing rules, let it be understood that the rules of the ordinary American game are binding

#### RULES FOR THE GAME OF TWO-BALL POOL.

This game is not much in use at present, though about a dozen years ago it was universally in vogue. It is opened

in the following way, and any number of players from 2 to 20 may be engaged in it at once.

A number of little balls (as many balls as there are players) are dropped into a pocket, from which, after having been shaken, they are drawn at random by the marker and presented to the different players. These little balls are numbered one, two, three, &c., up to the number of players; and the number engraved on the ball which the marker hands to the player decides his position in the game, and the order of rotation.

This game, as its name implies, is generally played for a small pool, into which each player contributes the price of his ball. At present these stakes are generally limited to an amount which, in the aggregate, will suffice to pay for the use of the tables; but the disuse into which the game has generally fallen arises, in all probability, from the dislike which the modern school of billiard-players feel, to the principle of a bet, however small.

When a professional player plays against a professional player, a bet is sometimes made, as a matter of necessity, to pay each player for his time; but such bets are of a purely business character, and can in nowise be associated with gambling. It is a very rare thing indeed in these days, and growing rarer every day, to see an amateur stake money on his skill; the only money question depending on the game in ninety-nine cases out of every hundred, is—Who shall pay for the table? Sometimes they add to this a couple of cigars, or refreshments; but the practice of betting money is growing obsolete, and hence the decline of the billiard sharps, who have had to seek “green fields and pastures new” for the exercise of their disreputable ingenuity.

There are only two balls used in this game—a red and a white; consequently there can be no caroms. The players are called Numbers One, Two, Three, &c., according to the figures on the balls drawn from the pocket, and the player must always make his cue-ball of the ball which was object-ball in the preceding stroke, except when a ball has been pocketed. In this case there must be a new lead—the next player leading with the red ball, and being followed with the white ball from the string. Subjoined we give the specific rules for two-ball pool:

1st. Player Number One must lead with the red, but

has the privilege of spotting his ball, in case the lead does not please him. But if, in a pushing lead, he does not withdraw his mace or cue from the ball before it passes the middle pockets, the stroke is foul, and player Number Two has the option of playing at the ball as it is left, having the lead played over again, or causing the red to be spotted on the pool spot.

2d. Each player has one, two, or more lives, as may be agreed on. When he forfeits these he is said to be dead, except when he obtains what is called a "privilege," meaning one chance more.

3d. This privilege, except where all the players consent to its remaining open, must be taken by the first man "killed;" and the person so killed must determine whether he will accept it or not at once, before another stroke is played. [This is the strict rule of the game, and as such may be enforced; but as a general practice, the privilege remains open until taken up by some one of the players.]

4th. After a game has been commenced, no one can take a ball, except with the consent of all who are already in the game; and after the privilege is gone, no stranger can be admitted to the game under any circumstances.

5th. Any person in the pool whose lives are not exhausted, and who thinks a hazard may be made in a certain position, can claim the stroke, or "take the hazard," as it is technically called, in case the striker does not choose to risk that particular stroke himself. Should the person who takes the hazard fail to execute it, he loses a life.

6th. The player has the best right to take a hazard, and must be marked if he fails to pocket the ball, in case any other player in the pool has offered to take it.

7th. In playing out of his turn, the player loses a life, unless he pockets the object-ball, in which case the ball pocketed loses a life, and the next in rotation to the person who ought to have played, plays.

8th. But if one player misdirect another by calling on him to play, when it is not his turn, the misdirector, and not the misdirected, loses a life, and the next in turn must lead with the red as usual.

9th. Whoever touches any of the balls while running, forfeits a life. This rule is invariable, and can only be relaxed by the consent of all the players.

10th. No player can own or have an interest in more



have one ball at a time; nor can he buy another ball, nor own an interest in another ball, while his own ball is either alive or privileged.

11th. After the number which he drew is dead, he may buy that of another player, and take his place; but if the seller only dispose of an interest in his ball, he must either continue to play it himself or sell out his ball *in toto*, in which latter case any member of the original pool may buy, and finish out the game.

12th. But no person not included in the original pool can be permitted to buy in and play; though outsiders may purchase an interest in a ball, still permitting the original member of the pool to play it.

13th. If the leader sells his number upon the lead, the purchaser must either allow the lead made to stand, or the ball may be spotted at his option.

14th. A lead once made cannot be changed, even when the next player sells his ball to a third party; but the leader has, at all times, the option of having his ball spotted.

15th. No player can strike twice in succession, under any circumstances, except when there are only two players left, and one of them has holed his opponent's ball. In that case, the person who has pocketed the ball must lead for his adversary to play on.

16th. When only two players are left, and either of them wishes to divide or sell, his opponent shall have the first right of buying, provided that he offers as much as is offered by any of the others who are entitled (by having been in the original pool) to purchase. But should he not offer as much, then the ball may be sold to the highest duly qualified bidder.

17th. If a player, playing on the lead, places his ball outside of the string, and has his attention called to the fact by the leader, before the time of striking his ball, it is optional with the leader, either to compel him to play the stroke over again or let the balls remain as they are.

18th. If it be found that the marker has not thrown out balls enough for the number of players at the commencement of the game, his mistake will not alter the conditions of any bets which may have been made amongst those to whom balls were actually distributed; these stand, irrespective of his error. The balls must be again shaken up, and thrown over, and then the game commences.

With the foregoing exceptions, the rules of the ordinary American game, as to striking with both feet off the floor, interrupting your adversary when in the act of striking, &c., &c., may be applied to two-ball pool.

#### RULES FOR THE GAME OF PIN-POOL.

(As played in New York.)

This game is a very amusing one, and seems to have been made up out of the odds and ends of half a dozen others. It has pins in it like the Spanish game, small numbered balls, like two-ball pool, and reminds us of Vingt-un at cards, by the player's liability to "burst," if he exceeds a certain number. Pin-pool might, indeed, be called Trente-un, as thirty-one is the winning number. The following rules are for the game, as played in New York and its vicinity, and may be adapted in the important matter of counts, forfeitures, &c., to the game as played in all other parts of the Union. In Philadelphia, and other places, four balls are used in playing it. We shall therefore lay down rules for the regular game, as played here, for to enter into all the varieties would be an endless task; and when once the general rules are understood, the different variations may be readily brought within its operation.

The game of pin-pool, then, is played with two white balls and one red, together with five small wooden pins, which are set up in the middle of the table, diamond-fashion, as in the Spanish game. But in the latter game, each pin has the value of two points; while in this, each pin has a value to accord with the position it occupies.

4 \*

3 \*      5 \*      2 \*

1 \*

The pin nearest the string line is called No. 1; the pin to the right of it, No. 2; to the left, No. 3; the pin farthest from the string line, No. 4; and the central pin is No. 5: these numbers are generally chalked on the table in front of each particular pin.

Neither caroms nor hazards count; for pocketing your own ball, or carsing it to jump off the table, or lodge on

the cushion, or for missing altogether, you lose nothing. The only penalty is, that the ball so offending shall be spotted about five inches from the lower cushion, midway between the corner pockets.

When the pins are arranged, the rotation of the players is determined in like manner as in two-ball pool. After which, each player receives from the marker a little number-ball, which is termed his private ball, the number of which is not known to any of his opponents.

The object of the players is to knock down as many pins as will count thirty-one, when the number on the private ball is added to their aggregate: thus, if a player's private ball be No. 9, he will have to gain twenty-two points on the pins before calling "Trente-un," and whoever first gets thirty-one points in this manner, wins the pool.

When the rotation of the players is decided, the red ball is spotted about five inches from the bottom of the table, and midway between the pockets, on a line drawn down the centre. The game is then commenced.

Rule 1st. Player No. 1 must play with either of the white balls at the red, or place his own ball on the deep-red spot.

2d. Player No. 2 must play at either ball, or spot his own ball on the light-red spot.

3d. Players No. 1 and No. 2 may play from any part within the string. No. 2 can play on any ball outside the string; and should none be so situated, he may have the red ball placed on its appropriate spot.

4th. After the second stroke has been played, the players, in their order, may play with, or at any ball upon the board.

5th. Unless the player has touched some ball upon the board before knocking down a pin, the stroke, under all circumstances, goes for nothing, and the pin or pins must be replaced. But should two balls be in contact, the player can play with either of the balls so touching, direct at the pins, and any count so made is good.

6th. If a player, with one stroke, knocks down the four outside pins and leaves the central one untouched, under any and all circumstances he wins the game.

7th. But if the player has knocked down pins, whose aggregate number, when added to the number on his private ball, exceeds a total of thirty-one, he is then "burst."

and must then drop out of the game, unless he claims "the privilege." If he wishes to claim this, he must do so before another stroke is made, as otherwise he can only re-enter the game by the consent of all the players.

8th. Players having bursted, can claim "privilege" as often as they burst; and when privilege is granted, the player draws a new private ball from the marker, and has then the option either of keeping that which he originally drew, or adopting the new one then drawn: but one or other he must return, or else he cannot, under *any* circumstances, be entitled to the pool.

9th. Every privilege taken succeeds the last number of the players in the order of its play. Thus, if there are ten players, and No. 2 bursts, he appears again under privilege, as No. 11, and follows No. 10; and all the players that are burst after him, will have to follow No. 11, in the order of their re-entry into play. So that if it be the highest number in the pool that bursts, he will follow on immediately after choosing his private ball.

10th. If a player make a miss, or pocket his own ball, or cause it to jump off the table or lodge on the cushion; or if, after jumping off, it should be thrown back upon the table by any of the bystanders—under any of these circumstances the ball must be placed on the spot, five inches from the bottom cushion on the central line—or should that be occupied, then on the deep-red spot—or should that also be occupied, then upon the light-red spot.

11th. Should the spot appropriated to any of the pins which have been knocked down, be occupied by any of the balls, said pin must remain off until said spot is again uncovered.

12th. If a player has made thirty-one, he must proclaim it before the next stroke is made—for which purpose a reasonable delay must be made between each play, more especially in the latter portion of the game. But if a player has made thirty-one, and fails to announce it before next play (a reasonable time having passed), then he cannot proclaim the fact until the rotation of play again comes round to him. In the mean while, if any other player makes the number and proclaims it properly, he is entitled to the pool, wholly irrespective of the fact that the number was made, though not proclaimed before.

13th. Merely touching a pin or shaking it, goes for not

ing, and the pin must be replaced on its spot. To count a pin, it must be either knocked down or removed two full inches from the spot on which it stood, in which case it shall be counted, even though it maintains the perpendicular.

14th. A player cannot use any count he may have made by playing out of his turn: but if he has made pins enough to burst him by such stroke, the loss is established, unless in cases where he was called on to play by some other of the players, who either believed or pretended it was his turn. In such case he cannot be burst by his stroke, and the whose turn it was to play, plays next in order.

15th. Pins which have been knocked down by a ball whose course has in anywise been illegitimately interfered with, do not count; nor can pins knocked down by any other ball set in motion by the same play, be reckoned.

16th. If a ball jump off the table, and be thrown back by any of the bystanders in such a way as to knock down pins, such pins do not count, and the ball must be spotted as aforementioned, and the pins replaced. But if any other ball, set in motion by the same stroke, gets pins, the pins so made by the other ball must be reckoned.

17th. If the marker finds that there are any of the private balls missing, it is then his duty to announce the number of the missing ball; as in no case can a player having that ball, or more than one private ball in his possession, win the pool. His other duties consist of keeping and calling the game at each stroke, and seeing that the pins and balls be spotted when and as required.

18th. A player taking a privilege is entitled to a strike to secure his stake to the pool.

#### RULES OBSERVED IN PLAYING PIN-POOL.

(At Michael's Billiard-rooms, San Francisco.)

In San Francisco, from the mixed character of its population, a new set of rules became absolutely necessary, to reduce into something like settled order the innovations which players from different nations made in the established usages of the game. The following rules were drawn up by Michael, while residing in San Francisco, and are still the regular law of the game, as it is there played:

1st. Two balls must be placed upon the spots at the foot of the table.

2d. The person drawing the No. 1 ball must play from the string at the head of the table.

3d. When a player makes a miss, or hits a pin before hitting a ball, the ball played with shall be spotted at the foot of the table. In case of there being a ball upon the spot at the foot of the table, the ball shall be spotted upon the spot nearest the same.

4th. Should a player make more than *thirty-one*, he shall declare himself *burst*ed, before another stroke be made, for the safety of the rest of the players.

5th. If a player make a stroke and make pins, and wish to plant, he must, on so making pins, declare that he plants, before another stroke is made.

6th. If any other player should wish to plant, he can do so, on making pins.

7th. And if those who plant have the same number, counting their ball and the board, the player planting first shall still be good, and the last planter shall be burst; but if the last planter is nearer thirty-one than the first, the first planter shall be burst.

8th. If a player in the game should burst, he can purchase any ball still in the game, by consent of the player owning such ball.

9th. No player can play the planter's ball but himself.

10th. When a player is absent, and his number is called three times, the gamekeeper shall play the ball, at the risk of the player owning such ball.

11th. Any number scored wrong upon the board, shall be corrected before the player, whose score is wrong, shall have played. If he neglect to correct such mistake before he plays, it shall stand as scored upon the board.

12th. No player can purchase a ball until his own be dead.

13th. No player can purchase a ball after having seen more than one, without the consent of the rest of the players.

14th. If a player, at one stroke, should knock down the four outside pins, and leave the centre pin standing, it shall be counted as thirty-one, and the player making the stroke wins the pool.

15th. If the planter should make the four outside pins, as in Rule 14, or should make thirty-one for the player planted upon, it is pool for the player planted upon.

16th. The planter plants upon the preceding player.

17th. The player preceding the planter, shall be entitled to a stroke before the planter's play counts on him.

18th. After a stroke is made, sufficient time must be allowed the player to add up his game, and to proclaim pool, if he makes it, or to plant, if he wishes to, before the next play. If he neglect to claim the pool before the next play, he must wait until his turn to play comes again, when he may declare pool; but if another makes pool in the mean time, that other is entitled to it, and not he who first made it.

19th. Should a ball stop on any of the spots intended for the pins, such pins are to remain off the table until those spots so occupied become vacant. Provided, such pin or pins be down.

20th. Should a ball roll against a pin, and cause it to lean over, or move it off the spot, without knocking it down, the player cannot claim such pin, as nothing counts but knocking the pins down. But when the pins are moved two inches from the spots, they are considered down, whether down or standing.

21st. Should a player play out of his turn, he cannot count the pins made by such stroke, but if he make pins enough to burst him, it is his own loss—provided he was not called on to play; in such case he cannot lose by it, and any count made by such stroke is null. He whose turn it was to play, when the other played out of turn, plays next in order.

22d. But one privilege is allowed in the game (the first player bursted), unless by consent of all the players.

23d. In taking a privilege, the player has the right to draw a second private ball, and to choose between that and his original ball; but he must decide quickly which ball he will keep, before the next stroke be made.

24th. Each privilege follows the last number, in rotation, the first privilege playing immediately after the last player in the original game; the second privilege follows the first, and so on. If the last player burst and take a privilege, he plays on, immediately after choosing his private ball.

25th. If the balls are touching each other, the player can play with either of the balls so touching, straight at the pins, without touching another ball, and any count so

made is good, except when the play conflicts with Rules 26, 27, and 31.

26th. Any pin knocked down by jarring the table, blowing upon the ball, or altering or intercepting its course in running, does not count, nor is the player entitled to any pin or pins that may be made by any ball (though not interfered with), during the same play.

27th. Should a ball jump off the table, and come in contact with a player, or any other person, and fall back on the table and knock down pins, such pin or pins so knocked down shall not count, and the ball must be spotted; but if another balls gets pins by the same stroke, the pins so made are counted.

28th. Should a player, in the act of striking his ball or playing, knock down pins otherwise than with the ball played with or at, he is not entitled to such pins, or any others he may make by the same stroke.

29th. Should a player, in the act of playing, touch the ball with his cue before the stroke is made, it shall be declared a miss, and the ball be spotted.

30th. The gamekeeper is not responsible to the winner of a pool for more than the actual amount of stakes received from the players in such pool.

31st. The player is not entitled to any pins knocked down unless his private ball be placed in its proper place in the board.

32d. The players themselves are to see that all pins properly knocked down, be placed to their respective credit.

33d. The player in this game, as in billiards, has the sole right of looking after his own interests, and neither the gamekeeper nor any of the bystanders have any right to dictate to or advise him, unless by the consent of all the players.

34th. The gamekeeper shall collect the stakes, and make up the pool; deal out the small balls to the players, see that the balls and pins are properly spotted; that there are no more private balls out than there are players in the pool; and if any balls are missing, proclaim its number to the players—as the pool cannot be won by such ball;—call out each number in its turn to the players, and if they do not hear it, proclaim, already



35th. No person is considered in the game unless his stakes be paid in.

36th. All other contingencies not herein provided for, are to be referred to the gamekeeper, whose decision shall be final.

#### RULES FOR THE GAME OF ENGLISH POOL.

There are several ways of playing pool,—namely, with as many balls as there are players; or with two balls only, the players playing in turns, and with the alternate balls; playing at the nearest ball; playing at the last player; or the player playing at whichever ball he chooses. But the most popular mode is that in which the player plays at the last player. This is likewise the fairest way of playing the game.

The following are the rules for the game according to this last method :

#### RULES FOR POOL PLAYING AT THE LAST PLAYER.

1st. When colored balls are used in playing this game, the players must play progressively as the colors are placed on the marking-board, the top color being No. 1.

2d. Each player has three lives at starting. No. 1 places his ball on the winning and losing spot—No. 2 plays at No. 1—No. 3 at No. 2, and so on, each person playing at the last ball: unless it should be in hand, then the player plays at the nearest ball.

3d. If a striker should lose a life in any way, the next player plays at the nearest ball to his own; but if his (the player's) ball be in hand, he plays at the nearest ball to the centre of the baulk line, whether in or out of the baulk.

4th. Should a doubt arise respecting the distance of balls, it must (if at the commencement of the game, or if the player's ball be in hand) be measured from the centre spot in the circle; but if the striker's ball be not in hand, the measurement must be made from his ball to the others; and in both cases it must be decided by the marker, or by the majority of the company; but should the distances be equal, then the parties must draw lots.

5th. The baulk is no protection at pool under any circumstances.

6th. The player may lose a life by any of the following means:—by pocketing his own ball; by running a coup;

by missing the ball; by forcing his ball off the table; by playing with the wrong ball; by playing at the wrong ball; or by playing out of his turn.

N. B. A life is lost by a ball being pocketed, or forced off the table by the adversary.

7th. Should the striker pocket the ball he plays at, and by the same stroke pocket his own, or force it over the table, *he* loses the life, and not the person whose ball he pocketed.

8th. Should the player strike the wrong ball, he pays the same forfeit to the person whose ball he should have played at, as he would have done if he had pocketed it.

9th. If the striker miss the ball he ought to play at, and strike another ball, and pocket it, *he* loses a life, and not the person whose ball he pocketed; in which case, the striker's ball must be taken off the table, and both balls should remain in hand until it be their turn to play.

10th. If the striker, whilst taking his aim, inquire which of the balls he ought to play at, and should be misinformed by any one of the company, or by the marker, he does not lose a life: the ball must, in this case, be replaced, and the stroke played again.

11th. If information is required by the player, as to which is his ball, or when it is his turn to play, he has a right to an answer from the marker, or from the players.

12th. When a ball, or balls, touch the striker's ball, or are in a line between it and the ball he has to play at, so that it will prevent him hitting any part of the object ball, they must be taken up until the stroke be played; and after the balls have ceased running they must be replaced.

13th. If a ball or balls are in the way of a striker's cue, so that he cannot play at his ball, he can have them taken up.

14th. When the striker takes a life, he may continue to play on as long as he can make a hazard, or until the balls are all off the table; in which latter case, he plays from the baulk, or places his ball on the spot as at the commencement.

15th. The first person who loses his three lives is entitled to purchase, or, as it is called, to star (that being the mark placed against his lives on the board to denote that he has purchased), by paying into the pool the same sum as at the commencement, for which he receives lives equal in number to the lowest number of lives on the board.

16th. If the first person out refuse to star, the second person may do it; but if the second refuse, the third may do it, and so on, until only two persons are left in the pool, in which case, the privilege of starring ceases.

17th. Only one star is allowed in a pool.

18th. If the striker should move another ball whilst in the act of striking his own ball, the stroke is considered foul; and if by the same stroke he pocket a ball, or force it off the table, the owner of that ball does not lose a life, and the ball must be placed on its original spot; but if by that stroke he should pocket his own ball, or force it off the table, he loses a life.

19th. If the striker's ball touch the ball he has to play at, he is then at liberty either to play at it or at any other ball on the table, and it is not to be considered a foul stroke: in this case, however, the striker is liable to lose a life, by going into a pocket or over the table.

20th. After making a hazard, if the striker should take up his ball, or stop it before it has done running, he cannot claim the life, or the hazard, from the person whose ball was pocketed, it being possible that his own ball might have gone into a pocket if he had not stopped it.

21st. If, before a star, two or more balls are pocketed by the same stroke, including the ball played at, each having one life, the owner of the ball first struck has the option of starring; but should he refuse, and more than one remain, the persons to whom they belong must draw lots for the star.

22d. Should the striker's ball stop on the spot of a ball removed, the ball which has been removed must remain in hand until the spot is unoccupied, and then be replaced.

23d. If the striker should have his next player's ball removed, and stop on the spot it occupied, the next player must give a miss from the baulk to any part of the table he thinks proper, for which miss he does not lose a life.

24th. If the striker has a ball removed, and any other than the next player's ball should stop on the spot it occupied, the ball removed must remain in hand till the one on its place be played, unless it should happen to be the turn of the one removed to play before the one on its place, in which case, that ball must give place to the one originally taken up; after which it may be replaced.

25th. If the corner of the cushion should prevent the

striker from playing in a direct line, he can have any ball removed for the purpose of playing at a cushion first.

26th. The two last players cannot star or purchase; but they may divide, if they are left with an equal number of lives each; the striker, however, is entitled to his stroke before the division.

27th. All disputes to be decided by a majority of the players.

28th. The charge for the play to be taken out of the pool before it is delivered up to the winner.

#### THE NEAREST BALL POOL.

In this pool the players always play at the nearest ball out of the baulk; for in this pool the baulk is a protection.

1st. If all the balls be in the baulk, and the striker's ball in hand, he must lead to the top cushion, or place the ball on the winning and losing spot.

2d. If the striker's ball be within the baulk line, and he has to play at a ball out of the baulk line, he is allowed to have any ball taken up that may chance to lie in his way.

3d. If all the balls be within the baulk, and the striker's ball not in hand, he plays at the nearest ball.

All the other rules of the former Pool are to be observed at this.

# FRÈRE'S CHESS HAND-BOOK.

## Elementary Instruction.

Chess is played by two players, on the ordinary chequered board of sixty-four squares, each player having sixteen Chess-men under his control, of a different color to those of his antagonist. The Chess-men consist of eight pieces and eight pawns on each side, namely:



The King.



The Queen.



Two Rooks.



Two Bishops.



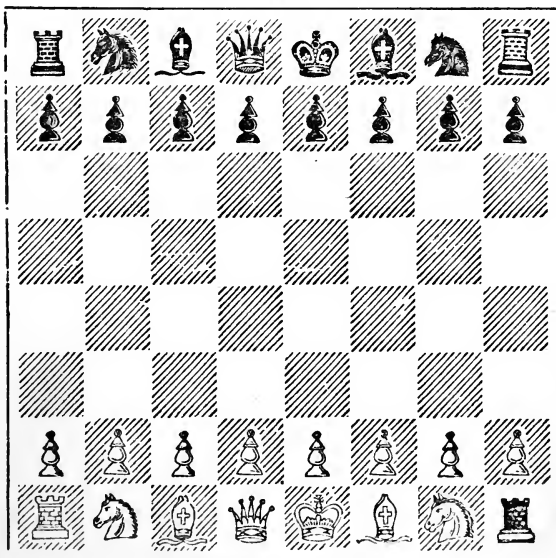
Two Knights.



Eight Pawns.

At the commencement of the game, the board is placed with a white corner at the right-hand side, and the men are arranged as on the following diagram:

THE BLACK MEN.



THE WHITE MEN.

The better way for the learner to become familiar with the moves of the Chess-men, is to request some one acquainted with the game to teach them to him. They move as follows:

The pawn, at its first move, has the privilege of going one square forward or two squares, as may be deemed most advantageous by the player. But after the first move of each pawn, then it can only advance one square at a move. The pawn can never move backward, but becomes a queen, or any other piece, on reaching its eighth square of the board. The pawn captures other pawns or pieces by moving one square *diagonally*, and cannot capture by moving forward, nor can it move diagonally except in capturing.

The bishop moves only diagonally, and for any distance both backward and forward that may happen to be unincumbered, and captures wherever it has a right to move. The bishops never change from squares of one color to the squares of the other color, but always run on the color on which they are placed at the commencement of the game. The white king's bishop always runs on white squares; the white queen's bishop always runs on black squares; the black king's bishop always runs on black squares, and the black queen's bishop always runs on white squares.

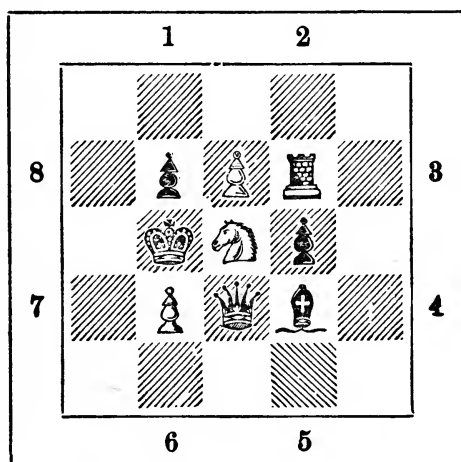
The rook (sometimes called the castle) runs any distance forward, backward, or sideways, but never diagonally, and captures wherever it has a right to move.

The queen simply has the move both of the bishop and the rook; it can, therefore, move any distance forward, backward, sideways, or diagonally, and captures wherever it has a right to move.

The king moves but one square, and can go either diagonally, forward, backward, or sideways. Consequently it can move on any square that joins or touches the square on which it stands, and captures as it moves.

The move of the knight can scarcely be understood without verbal explanations. However, some one of several different modes of stating the same thing may strike the mind of the learner so as to be understood. First, the knight moves to the opposite corner of every six squares, lying together three by three, from that corner of the six that he may occupy when about to move. Second, which states the same thing in another manner: the knight goes

one square forward or backward and then two squares sideways; or, *vice versa*, one square sideways and two squares backward or forward. The following diagram shows the move of the knight. The white knight in the centre can move to any of the eight black squares numbered, notwithstanding he is so closely encircled by other men.



No piece, except the knight, can, in moving, pass over either their own colored men, or the men of the opposite color. The pieces can capture the pieces or pawns of the opposite color, and take them off from any squares, where the moving piece may have a right to go. The pawns capture only diagonally, as before stated.

The king can never be taken. But the whole object of the game is to get your opponent's king in such a position that he may be taken without your antagonist having any resource left to extricate him. When this is the case, the game is ended. This predicament is called *checkmate*, the accomplishment of which is the grand object of both the combatants. If the king is only *attacked*, and has a resource to extricate himself, the attacking party must give notice by saying "check." See laws of the game, No. 18.

There is a compound move of the king and rook allowed once in each game, to each player, called *castling*, and is performed thus: suppose that on the king's side the bishop and knight have been moved out, then the king could be moved to the knight's square, and the king's castle brought

around and placed on the king's bishop's square. Also on the queen's side—suppose the queen, queen's bishop, and queen's knight have been played out of the way, then the king could cross one square, and occupy queen's bishop's square, and the castle could be moved to queen's square. For further instruction as to castling, see laws of the game, No. 16.

There is a move of the pawn which may be termed irregular, and is called "*taking en passant*," or taking in passing. This move is sufficiently explained by laws of the game, No. 15, to which the reader is referred.

#### TECHNICAL TERMS USED IN THE GAME OF CHESS.

*Pieces.*—The eight superior men on each side are technically called *pieces* in contradistinction to the *pawns*.

*Notation.*—Notation is the mode adopted to describe the various moves in recording games, openings of games, situations, problems, endings of games, &c. The squares of the chess-board take their names from the pieces occupying them at the beginning of the game. Thus we say 'king's square,' king's 2nd square, king's 3rd square, and so on to king's 8th square. The same with the other pieces—we say king's knight's square, and so on to king's knight's 8th square. The pieces on the king's side are king's bishop, king's knight, and king's rook; on the queen's side the pieces are the queen, the queen's bishop, queen's knight, and queen's rook; so that all the squares of the chess-board take their names from the original position of the pieces, each file being numbered up to the 8th square. The same rule holds good with both players. Therefore white king's 5th square is black king's 4th square; so white queen's 7th square is black queen's 2nd square; and so on for every piece and every square. The abbreviations used in recording games, &c., are as follows:

K. for king.	Kt. for knight.
Q. for queen.	P. for pawn.
R. for rook.	Sq. for square.
B. for bishop.	Ch. for check.

Consequently, instead of writing out the moves in full, they are recorded as follows—the moves being numbered for convenience of reference:

1. P. to K.'s 4th .....for pawn to king's fourth square.
2. K. Kt. to B.'s 3rd ....for king's knight to bishop's third square.
3. K. B. to Q. B.'s 4th ....for king's bishop to queen's bishop's fourth square.



The word square is used only in speaking of a piece's own square; as K.'s sq., Q.'s sq., K. B.'s sq., Q. Kt.'s sq., &c.

In moving pawns we sometimes say, for instance, K. P. 2, or K. P. 1, instead of saying P. to K.'s 4th, or P. to K.'s 3rd. We may say in any stage of the game such or such a pawn 1, which means advancing the pawn particularized one square.

*Doubled pawn.*—Two pawns on one file are called a doubled pawn.

*Rank.*—The word *rank* is used in contradistinction to the word *file*. The first rank of squares is the row occupied by the pieces at the commencement of the game. The second rank is that occupied by the pawns, and so on to the eighth rank. White's first rank is black's eighth rank, &c. The word *file* means the rows of squares running the other way of the board, from one player to the other, and are named after the various pieces occupying them before a move is made. There are the K.'s file, Q.'s file, K. B.'s file, Q. B.'s file, K. Kt.'s file, Q. Kt.'s file, K. R.'s file, and Q. R.'s file. The names of the files being the same with both players.

*Stalemate.*—Is when the king of one of the players is so situated that he cannot move it without going into check, and at the same time has no other move on the board.

*Drawn game.*—There are several ways to make a drawn game. 1st. Stalemate is a drawn game. 2nd. When one of the players has such a position that he can perpetually "check" his adversary, and insists on doing so. 3rd. When there is not sufficient power remaining on the board to give checkmate. 4th. When both players insist on making the same move respectively, neither being willing to change his mode of play. See also laws of the game, Nos. 22, 23, and 24.

*En prise.*—When a piece or pawn is so placed that it may be captured, it is said to be *en prise*.

*The exchange.*—One player is said to gain the exchange of another when he succeeds in exchanging a bishop or a knight for a rook. The latter being considered the more valuable piece.

*False move.*—A move made contrary to the rules of the game.

*Forced move*.—A move which must be made, before any other, by press of circumstances.

*To interpose*.—Is to play a piece or pawn between the attacking power and the attacked.

*Isolated pawn*.—Is a lone pawn without other pawns on the files next on either side.

*Sadoubé*.—Is a French expression signifying "I arrange," "I adjust," or, "I replace." See *Laws of the game*, Nos 7 and 9.

*Gambit*.—Is an Italian word, and signifies "tripped up." It is used to distinguish a particular class of openings of games from another class called "close" games.

*Close game*.—Is a game commenced without the sacrifice of a pawn, in contradistinction to "Gambit," which requires such sacrifice.

*Minor pieces*.—The bishops and knights are sometimes called *minor pieces*, as they are inferior in value to the queen and rook.

*The opposition*.—That player is said to have the opposition whose king is opposite to the other king, with only one square between them, and his opponent being compelled to move.

*Party or Partie*.—Sometimes used instead of the word "game."

*Passed pawn*.—Is a pawn which has passed through all obstruction of the opponent's pawns.

*Perpetual check*.—Is when one player has it in his power to continue checking his opponent's king without the possibility of being prevented doing so.

*Pion coiffé* or *Marked pawn*.—A pawn with which a superior player agrees to checkmate his adversary.

*Queening a pawn*.—See *Laws of the game*, No. 21.

*Discovered check*.—A check uncovered by the removal of a pawn or piece.

*Smothered mate*.—Is checkmate given with the knight, when the mated king is completely blocked by pieces or pawns of his own, or of his opponent, so that he can not be moved.

*Fool's mate*.—Is checkmate in two moves, as follows:

## WHITE.

1. K. Kt.'s P. to K. Kt.'s 4th.
2. K. B. P. to K. B.'s 4th.

## BLACK.

1. K. P. to K.'s 4th.
2. Q. to K. R.'s 5th checkmate.

*Scholar's mate*—Is checkmate in four moves, as follows:

## WHITE.

1. P. to K.'s 4th.
2. K. B. to Q. B.'s 4th.
3. Q. to K. R.'s 5th.
4. Q. takes K. B. P. checkmate.

## BLACK.

1. P. to K.'s 4th.
2. K. B. to Q. B.'s 4th.
3. Q. P. to Q.'s 3rd.

*Relative value of the pieces.*—The relative value of the pieces is estimated as follows: the Queen is worth, say, 10 pawns; the Rook 5; the Bishop  $3\frac{1}{2}$ ; the Knight  $3\frac{1}{2}$ .

## LAWs OF THE GAME,

*Adopted by the London Chess Club upon its establishment in 1807; recently revised by the Committee of that Institution. Sanctioned, also, and adopted by the New York and the Brooklyn Chess Clubs.*

1. The chess-board must be so placed that each player has a white corner square nearest his right hand. If the board have been improperly placed, it must be adjusted, provided *four* moves on each side have not been played, but not afterwards.

2. If a piece or pawn be misplaced at the beginning of the game, either player may insist upon the mistake being rectified, if he discover it before playing his fourth move, but not afterwards.

3. Should a player, at the commencement of the game, omit to place all his men on the board, he may correct the omission before playing his fourth move, but not afterwards.

4. If a player, undertaking to give the odds of a piece or pawn, neglect to remove it from the board, his adversary, after four moves have been played on each side, has the choice of proceeding with, or recommencing the game.

5. When no odds are given, the players must take the first move of each game alternately, drawing lots to determine who shall begin the first game. If a game be drawn, the player who began it has the first move of the following one.

6. The player who gives odds has the right of moving first in each game, unless otherwise agreed. Whenever a pawn is given, it is understood to be always the king's bishop's pawn.

7. A piece or pawn touched must be played unless at

the moment of touching it, the player say "*J'adoube*," or words to that effect; but if a piece or pawn be displaced or overturned by accident, it may be restored to its place

*Note to No. 7, by George Walker.*

Nothing can be easier than to acquire the habit of saying "*J'adoube*," when necessary, and a little reflection will convince you of the propriety of following, to the strictest letter of the law, a rule which prevents persons of careless habits from touching half-a-dozen pieces by turns, or all at once, before making their move. Indeed, were it not for this law, I believe some people, while calculating their move, would take off a rook or two to play with.

*D* is to move, and lifts a bishop, with the evident intention of setting it on a certain square; then replaces it, saying, "*J'adoube*," and proceeds to play elsewhere. He certainly *should* play elsewhere, for he should not play with me. The bishop must of course be moved. *The expression "J'adoube" is not allowed to exonerate you when you touch a piece, with the bona fide intention of moving it.*

8. While a player holds the piece or pawn he has touched, he may play it to any other than the square he took it from; but having quitted it, he cannot recall the move.

9. Should a player touch one of his adversary's pieces or pawns, without saying "*J'adoube*," or words to that effect, his adversary may compel him to take it; but if it cannot be legally taken, he may oblige him to move the king: should his king, however, be so posted that he cannot be legally moved, no penalty can be inflicted.

10. Should a player move one of his adversary's men, his antagonist has the option of compelling him, 1st, to replace the piece or pawn and move his king; 2nd, to replace the piece or pawn and take it; 3rd, to let the piece or pawn remain on the square to which it had been played, as if the move were correct.

11. If a player takes one of his adversary's men with one of his own that cannot take it without making a false move, his antagonist has the option of compelling him to take it with a piece or pawn that can legally take it, or to move his own piece or pawn which he touched.

12. Should a player take one of his own men with another, his adversary has the option of obliging him to move either.

13. If a player make a false move, *i. e.*, play a piece or pawn to any square to which it cannot legally be moved, his adversary has the choice of three penalties, viz.: 1st, of compelling him to let the piece or pawn remain on the square to which he played it; 2nd, to move it correctly to another square; 3rd, to replace the piece or pawn and move his king.

14. Should a player move out of his turn, his adversary may choose whether both moves shall remain, or the second be retracted.

15. When a pawn is first moved in a game, it may be played one or two squares; but in the latter case the opponent has the privilege of taking it *en passant* with any pawn which could have taken it had it been played one square only. A pawn cannot be taken *en passant* by a piece.

16. A player cannot castle in the following cases: 1st. If the king or rook have been moved. 2nd. If the king be in check. 3rd. If there be any piece between the king and rook. 4th. If the king pass over any space attacked by one of the adversary's pieces or pawns.

Should a player castle in any of the above cases, his adversary has the choice of three penalties, viz.: 1st, of insisting that the move remain; 2nd, of compelling him to move the king; 3rd, of compelling him to move the rook.

17. If a player touch a piece or pawn that cannot be moved without leaving the king in check, he must replace the piece or pawn and move his king; but if the king cannot be moved, no penalty can be inflicted.

18. If a player attack the adverse king without saying "check," his adversary is not obliged to attend to it; but, if the former, in playing his next move, were to say "check," each player must retract his last move, and he that is under check must obviate it.

19. If the king has been in check for several moves, and it cannot be ascertained how it occurred, the player whose king is in check must retract his last move, and free his king from the check; but if the moves made subsequent to the check be known, they must be retracted.

20. Should a player say "check" without giving it, and his adversary in consequence move his king, or touch a piece or pawn to interpose, he may retract such move, provided his adversary have not completed his next move.

21. Every pawn which has reached the eighth or last square of the chess-board, must be immediately exchanged for a queen or any other piece the player may think fit, even though all the pieces remain on the board. It follows, therefore, that he may have two or more queens, three or more rooks, bishops, or knights.

22. If a player remain at the end of the game, with a rook and bishop against a rook; with both bishops only; with knight and bishop only, etc., he must checkmate his adversary in fifty moves on each side at most, or the game will be considered as drawn; the fifty moves commence from the time the adversary gives notice that he will count them. This law holds good for all other checkmates of pieces only, such as queen or rook only, queen against a rook, etc., etc.

23. If a player agree to checkmate with a particular piece or pawn, or on a particular square, or engage to force his adversary to stalemate or checkmate him, he is not restricted to any number of moves.

24. A stalemate is a drawn game.

25. If a player make a false move, castle improperly, etc., etc., the adversary must take notice of such irregularity before he touches a piece or pawn, or he will not be allowed to inflict any penalty.

26. Should any question arise respecting which there is no law, or in case of a dispute respecting any law, the players must refer the point to the most skilful and disinterested bystanders, and their decision must be considered as conclusive.

### FRÈRE'S CHESS MAXIMS

*For the practice of those Amateurs who are ambitious of becoming really fine players.*

1. Never allow yourself to play what is commonly called a "quick game."

2. Always play strictly according to the acknowledged rules, and require your opponent to do likewise.

3. Equalize all games, as nearly as possible, by taking or giving odds.

4. When you receive the odds of the "rook" or "knight," from a strong player, change off the pieces and pawns at every fitting opportunity; placing your dependence on

winning the game by "the ending;" at the same time watching an opportunity to sacrifice the "piece," and force checkmate. But if you receive the odds of the pawn and two moves, or the pawn and one move, then play to maintain the attack and force the game.

5. If an adversary is possessed with the idea that he is the stronger player, and you hold a contrary opinion, offer to play for a "consideration," to decide the matter.

6. When your opponent is so unreasonable as to decline taking proper odds, bring the "consideration" test to bear upon him also.

7. Never underrate, in your own mind, an adversary's strength, but endeavor to consider every game you play *an equal match*, and govern yourself accordingly.

8. *Play always to win*, desiring "quarter" from no one nor giving any.

9. Never allow an advantage gained to influence you to play carelessly, but finish off the game in the most direct and masterly manner possible, unless your opponent elects, of his own free will, to resign.

10. Do not allow a trifling loss or disadvantage to alarm you, but remember that a game is neither lost nor won until the final checkmate.

11. When there is obviously a good move for you, search the board for a *better one* before you play.

12. Do not allow your opponent's remarks, or violent manner of moving, to disconcert you; or some, even inferior, players will frighten you out of the game.

13. If you are satisfied that you cannot win the game, turn your attention to drawing it; but do not be so unwise as to inform your adversary of your intention.

14. Do not be too ready to resign, because "the ending" is generally the most instructive part of the game.

15. When you are a "looker on," never, under any circumstances, make remarks in relation to the game, unless appealed to by the players, nor lose your temper when others interfere in your own game, but merely enter a good-natured protest against a continuance of the interruption.

16. When asked how you play, in comparison with others, underrate your own game rather than the reverse, as you thereby divest yourself of much responsibility, and can better afford to be beaten.

17. Never give it out that you can "beat" so-and so but leave him and others to find it out for themselves.

18. "Last, though not least"—Never allow success nor defeat to influence your manner, but, *at all times, practise the utmost imperturbation.*

## MAXIMS FOR BEGINNERS;

### *And General Observations.*

It is a good general practice to castle early in the game, and on the king's side.

If the queens have been exchanged before castling, it is generally better to move the king than to castle.

It is often bad play to take an adversary's pawn if it is so placed as to give protection to your king.

Employ the king in active play towards the ending of the game.

It is generally better to cover a check to your king with a piece that attacks the checking power than with one that does not.

It is usually good play to force your adversary's king into the centre of the board, that you may more effectually bring your pieces to bear upon him.

Do not give useless checks to your adversary's king, as you thereby lose moves.

It is mostly bad play to bring out your queen in the early stages of the game, as you thereby expose her to attacks from your opponent's inferior forces.

It is not always good play to capture a pawn, or even a piece, with your queen, if by so doing you isolate her too much from the rest of your game.

It is commonly good play to prevent your opponent from castling.

Bring your rooks into play as soon as possible, and with them take possession of the open files.

A rook on your adversary's second rank, if his king be not moved out, is usually well posted.

Moving your queen's pawn to queen's third before moving your king's bishop, is apt to confine your bishop and crowd your game.

The bishops impede the onward march of the pawns more than knights or rooks. Profit by this suggestion



through exchanges, when you are strong in pawns, at the ending of the game.

It is not good play to move the knights on the rook's files, as their strength is thereby greatly curtailed.

Towards the ending of a game, the knight is generally stronger than a bishop, provided the pawns on both sides are equal.

Be careful not to allow a knight to attack your king and an undefended piece at the same time, as the latter would be lost.

Do not allow a protected pawn to attack, or "fork," two of your pieces.

If possible, keep command of the centre of the board with your pawns.

Doubled pawns are usually disadvantageous.

United pawns are strong, but they lose much of their strength when separated.

A passed pawn is valuable, especially when supported by another pawn.

Play your pieces so that they will not interfere with, but support, each other.

If a violent attack is brought to bear upon you, play to exchange pieces.

Do not allow yourself to acquire a choice of men. Accustom yourself to play with either color.

Bring all your pieces as speedily into action as possible, and endeavor to crowd your adversary's game; remembering that, to prevent his doing that which you are endeavoring to do yourself, will eventually prove to your advantage.

### ON GIVING AND RECEIVING ODDS.

When there exists a disparity of skill, it is usual for the stronger player to give his adversary such odds as will render the game mutually interesting, by placing the parties more strictly on terms of equality. I earnestly recommend beginners never to engage with players of known superiority, without asking for proper odds. It is not fair to insist on better players engaging on even terms; since, in that case, what may be amusing enough to you, will probably to them prove a positive annoyance, the chances of victory being so unfairly balanced.

The first description of odds, worthy of notice, is the

queen; for, until you can make a stand, with the advantage allowed you of this great piece, you can hardly be said to know the moves. The player giving the queen you will find mostly to aim at a quiet opening. On your part, endeavor to get all your pieces out, and your king snugly castled, before you do aught else; and remember that, as "exchanging" is death to your opponent, you must seek every opportunity to exchange your pieces for his; with a due regard, in so doing, to the scale of relative value, and to a cautious examination of the consequences, as far as you can calculate.

The odds of "the marked pawn," are about equal to the queen. The parties have each the usual complement of men; but the superior player puts a ring, or some other mark, on a certain pawn, and undertakes to give check-mate with that pawn only. If he give mate with any piece, or with any other pawn, he loses; and he is not permitted to queen the marked pawn, but must give the mate with it, *as a pawn*.

The odds of the rook and knight stand next in the scale; and you may be said to be a very fair player, as players go, when a first-rate player can only make even games in giving you these two pieces. The odds of the two knights will be substituted, as you improve, for the advantage of the rook and knight.

The odds of the rook mark the boundary line between "The world" and the "Chess-circle." The latter is more confined than you would suppose, there not being fifty persons in London to whom the first-rate player could not give a rook. All such trials of skill should consist of not less than eleven games; and he who wins, on the average, six out of the eleven, may fairly say he can give the odds in question, whatever they may be. Indeed, without you could insure winning seven or eight games out of eleven, I should not allow that you had fairly got over the rook. It is absurd to suppose, as I have heard it asserted, that the rook is not so much to give as the knight, because it cannot so speedily be brought into play. Those accustomed to allow large odds well know the difference. In giving the rook, unless a violent attack is soon concocted, the game becomes highly critical; and you can frequently get a fine position by sacrificing one of your rooks for a minor piece; but it is seldom you can do this, receiving the knight.

The odds of the knight follow the rook. The strongest opening, in giving the knight, is Captain Evans's game. You may diminish the odds of the knight, by receiving either that piece, or the rook, in exchange for the pawn with one or more moves.

The pawn and three moves, the pawn and two moves, and the pawn and move, are the lighter odds; and are allowed between players nearly matched, according as they are found to answer in rendering the game equal.—*Geo Walker.*

## PRELIMINARY GAME.

(From Staunton's Hand-book.)

Preparatory to the investigation of the several openings treated of in the following pages, it may not be uninteresting to give a short game which shall exhibit the application of some technical phrases in use at Chess, and at the same time show a few of the most prominent errors into which an inexperienced player is likely to fall.

In this game, the reader will be supposed to play the white pieces and to have the first move; although, as it has been before remarked, it is advisable for you to accustom yourself to play with either black or white, for which purpose it is well to practise the attack, first with the white and then with the black pieces.

## WHITE.

1. K.'s P. to K.'s 4th.

## BLACK.

1. K.'s P. to K.'s 4th.

When the men are first arranged in battle order, it is seen that the only pieces which have the power of moving are the knights, and that to liberate the others it is indispensably necessary to move a pawn. Now, as the king's pawn, on being moved, gives freedom both to the queen and to the king's bishop, it is more frequently played at the beginning of the game than any other. You will remember, in speaking of the pawns it was shown that on certain conditions they have the privilege of going either one or two steps when they are first moved.

2. K.'s B. to Q. B.'s 4th.

2. K.'s B. to Q. B.'s 4th.

Thus far the game illustrative of the *king's bishop's* opening is correctly begun. Each party plays his king's bishop thus, because it attacks the most vulnerable point of the *opponents* position, viz., the *king's bishop's pawn*.

2. Q. B.'s pawn to B.'s 3rd.

3. Q.'s knight to B.'s 3rd.

In playing this pawn, your object is afterwards to play queen's pawn to queen's 4th square, and thus establish your pawns in the centre; but black foresees the intention, and thinks to prevent its execution by bringing another piece to bear upon the square.

4. Q.'s pawn to Q.'s 4th.

4. Pawn takes Q.'s pawn.

5. Q. B.'s pawn takes pawn.

5. K.'s B. takes pawn.

Here you have played without due consideration. Black's third move of queen's knight to bishop's 3rd square was a bad one, and afforded you an opportunity of gaining a striking advantage; but omitting this, you have enabled him to gain a valuable pawn for nothing. Observe, now, your reply to his third move was good enough (4. Queen's pawn to queen's 4th square), but when he took your pawn with his, instead of taking again, you ought to have taken his *king's bishop's pawn* with your bishop, giving check: the game would then most probably have gone on thus:

5. K.'s B. takes K. B.'s pawn (ch.)

5. K. takes bishop.

6. Queen to K. B.'s 5th (ch.)

6. K. to his B.'s square.

7. Queen takes K.'s bishop (ch.)

In this variation, you see black has lost his king's bishop's pawn, and, what is worse, *has lost his privilege of castling*, by being forced to move his king; and although for a moment he had gained a bishop for a pawn, it was quite clear that he must lose a bishop in return by the check of the adverse queen at king's rook's 5th square. It is true that he need not have taken the bishop, but still his king must have moved, and white could then have taken the king's knight with his bishop, having always the better position.

But now to proceed with the actual game:

6. K.'s knight to K. B.'s 3rd.

6. Queen to K. B.'s 3rd.

Bringing out the knight is good play; you not only threaten to win his bishop, but you afford yourself an opportunity of castling whenever it may be needful. Black would have played better in retiring the bishop from the attack to queen's knight's 3rd square, than in supporting it with the queen.

7. Knight takes bishop.

7. Queen takes knight.

Both parties played well in their last moves. You rightly took off the bishop, because supported by the queen he

menaced your queen's knight's pawn, and black properly retook with his queen instead of the knight, because having a pawn ahead, it was his interest to exchange off the queens.

8. Q.'s knight to Q.'s 2nd.

8. K.'s knight to B.'s 3rd.

You played correctly here in not exchanging queens, and also in protecting your bishop and your king's pawn, both of which were attacked by the adverse queen; but all this might have been done without impeding the movements of any of your pieces, by simply playing queen to king's 2nd square; as it is, the knight entirely shuts your queen's bishop from the field. Black properly brings another piece to the attack of your king's pawn:

9. K. B.'s pawn to B.'s 3rd.

9. Q.'s knight to king's 4th.

In protecting the king's pawn with your king's bishop's pawn, you are guilty of a very common error among young players; as you improve, you will find that it is rarely good play to move the king's bishop's pawn to the third square: in the present instance, for example, you have deprived yourself of the power of castling, at least for some time, since the adverse queen now commands the very square upon which your king, in castling on his own side, has to move. Black's last move is much more sensible. He again attacks your bishop, and by the same move brings his queen's knight into co-operation with the king's on the weak point of your position:

10. Pawn to Q. Kt.'s 3rd.

10. Q. takes queen's rook.

This is a serious blunder indeed. In your anxiety to save the threatened bishop, which you feared to withdraw to Q. Kt.'s 3rd square on account of the adverse knight's giving check at your queen's third square, you have actually left your queen's rook *en prise*! Black takes it, of course and having gained such an important advantage, ought to win easily.

11. Castles (*i. e.* plays K. to his Kt.'s sq., and R. to K. B.'s sq.)

11. Q.'s Kt. takes bishop.

12. Kt. takes Kt.

12. Castles.

13. Q. to her 2nd.

13. Q. B.'s pawn to B.'s 4th.

Your last move is very subtle; finding the mistake that black had committed in not retreating his queen directly after winning the rook, you determine, if possible, to prevent her escape by gaining command of all the squares she

can move to. Seeing the danger, black throws forward this pawn to enable him, if possible, to bring the queen off, by playing her to her 5th square, giving check.

14. Bishop to Q. Kt.'s 2nd.

14. Q. takes Q. R.'s pawn.

This move of the bishop is well timed: it does not, to be sure, prevent the queen from escaping for a move or two, but it gives you an attack, and very great command of the field.

15. Q. to K. Kt.'s 5th.

15. Knight to K.'s square.

Very well played on both sides. By playing the queen to K. Kt.'s 5th, you threatened to win his knight by at once taking it with your bishop, which he could not retake without opening check on his king. Instead of so moving, you might have played the knight to queen's rook's 5th square; in which case, by afterwards moving the rook to queen's rook's square, it would have been impossible for his queen to get away.

16. Q. to king's 3rd.

16. K. R.'s pawn to R.'s 3rd.

You prudently retreated your queen to guard her knight's pawn, which it was important to save, on account of its protection to the knight. Black played the king R.'s pawn to prevent your queen returning to the same post on attack.

17. K. R.'s P. to R.'s 3rd.

17. K. to his R.'s sq.

Here are two instances of what is called "lost time" at chess, neither move serving in the slightest degree to advance the game of the player. That you should have overlooked the opportunity of gaining the adverse queen was to be expected. Similar advantages present themselves in every game between young players, and are unobserved.

18. K. B.'s pawn to B.'s 4th.

18. Q. Kt.'s pawn to Kt.'s 3rd.

Again you have failed to see a most important move; you might have taken the K. rook's pawn with your queen, giving check safely, because black could not take your queen without being in check with your bishop. All this time, too, your opponent omits to see the jeopardy his queen is in, and that as far as practical assistance to his other pieces is concerned, she might as well be off the board.

19. K. Kt.'s pawn to Kt.'s 4th.

19. Q. Kt.'s pawn to Q. Kt.'s 4th

Your last move is far from good. By thus attacking you:

knight, black threatens to win a piece, because upon playing away the knight you must leave the bishop unprotected.

20. Pawn to K. Kt.'s 5th.

20. Pawn takes knight.

Although your knight was thus attacked, it might have been saved very easily. In the first place, by your taking the adversary's Q. B.'s pawn, threatening to take his king's rook, on his removing which, or interposing the Q.'s pawn, you could have taken the pawn which attacked your knight; or, in the second place, by moving your queen to her 2nd square. In the latter case, if black ventured to take the knight, you would have won his queen by taking the K. Kt.'s pawn with your bishop, giving check, and thus exposing his queen to yours. Black would have been obliged to parry the check, either by taking the bishop or removing his king, and you would then have taken his queen. This position is very instructive, and merits attentive examination.

21. B. to Q. B.'s 5rd.

21. Pawn takes Q. Kt.'s pawn.

22. Pawn to K. R.'s 4th.

22. Pawn to Q. Kt.'s 7th.

In such a position, the advance of your king's flank pawns is a process too dilatory to be very effective.

23. Pawn to K. B.'s 5th.

23. Pawn to Q. Kt.'s 8th, becoming a queen.

Now the fault of your tortoise-like movements with the pawns becomes fatally evident. Black has been enabled to make a second queen, and has an overwhelming force at command.

24. Rook takes queen.

24. Queen takes rook (check).

You had no better move than to take the newly-elected queen, for two queens must have proved irresistible.

25. King to his Kt.'s 2nd.

25. Kt. to queen's 3rd.

26. K. Kt.'s pawn to Kt.'s 6th.

26. P. takes pawn.

27. P. takes pawn.

27. Bishop to Q. Kt.'s 2nd.

Here you have given another remarkable instance of lost opportunity. At your last move you might have redeemed all former disasters by checkmating your opponent in two moves. Endeavor to find out how this was to be accomplished.

28. K. R.'s pawn to R.'s 5th.

28. Knight takes king's pawn.

29. Bishop to king's 5th

29. Kt. to K. Kt.'s 4th (discovering check).

Up to black's last move you had still the opportunity of winning the game as before mentioned.

80. King to Kt.'s 3rd.

81. King to R.'s 4th.

80. K.'s rook to B.'s 6th (ch.)

81. Q. to K. bishop's 4th.

At this point you were utterly at the mercy of your antagonist, but fortunately he wanted the skill to avail himself properly of his vast superiority in force and position, or he might have won the game in half a dozen different ways.

82. Q. takes rook.

83. B. takes K. Kt.'s pawn (ch.)

82. Q. takes queen.

83. King takes bishop.

This was your last chance, and its success should serve to convince you that in the most apparently hopeless situations of the game there is often a latent resource, if we will only have the patience to search it out. By taking the bishop, black has left your king, *who is not in check*, no move without going into check, and as you have neither piece nor pawn besides to play, you are *stalemated*, and the game is *drawn*.

---

## Games

### ACTUALLY PLAYED BY THE FINEST PLAYERS.

IN order to condense as much solid chess information and amusement as possible in the space allotted us, we shall give entire games, with the name of the opening in which each is played, rather than the mere opening. The learner may therefore follow the game through the opening only, or to the end, as he sees fit.

We shall give the games without many notes or extended comment, believing the learner will derive more benefit by trying to discover the object of the various moves, than he would were every one to be explained to him, to say nothing of the increased pleasure of making the discovery for one's self.



## THE GIUOCO PIANO OR "ROYAL OPENING."

WHITE Mr. Mongredien.

BLACK. Herr Anderssen.

1. K. P. 2.
2. K. Kt. to B.'s 3rd.
3. B. to Q. B.'s 4th.
4. Q. B. P. 1.
5. Q. P. 2.
6. P. takes P.
7. B. to Q.'s 2nd.
8. Kt. takes B.
9. P. takes P.
10. Castles.
11. B. takes Kt. (a)
12. Q. to Q. Kt.'s 3rd.
13. Q. Kt. to K.'s 4th.
14. Q. to Q. B.'s 3rd.
15. Q. to Q. B.'s 5th.
16. Q. Kt. to Q. B.'s 3rd. (b)
17. Q. P. 1.
18. K. R. to K.'s square.
19. Q. to Q. Kt.'s 5th.
20. K. to K. R.'s square.
21. Q. to Q.'s 3rd.
22. Q. to K.'s 4th.
23. Q. takes B. P.
24. R. to K.'s 3rd.

1. K. P. 2.
2. Q. Kt. to B.'s 3rd.
3. B. to Q. B.'s 4th.
4. K. Kt. to B.'s 3rd.
5. P. takes P.
6. B. to Q. Kt.'s 5th (ch.)
7. B. takes B. (ch.)
8. Q. P. 2.
9. Kt. takes P.
10. Castles.
11. Q. takes B.
12. Q. to K. R.'s 4th.
13. B. to K.'s 3rd.
14. K. B. P. 2.
15. Q. R. to Q.'s square.
16. K. R. to K. B.'s 3rd.
17. K. B. P. 1.
18. B. to K. B.'s 2nd.
19. R. to K. Kt. 3rd.
20. R. takes K. Kt. P. (c)
21. Q. to K. R.'s 6th.
22. B. to K. R.'s 4th.
23. B. takes Kt.
24. R. to Kt.'s 8th (ch.)

And wins.

(a) This is not commendable, for, besides bringing the adverse king into play, he has now great difficulty to defend his Q. P.

(b) We should have preferred playing Q. Kt. to K. Kt.'s 3rd or 5th

(c) A very brilliant sacrifice, and one which we believe to be perfectly sound. The variations arising from K. takes R. are too numerous to allow of our giving them; but we invite our readers to a careful examination of this most interesting position, and we can promise that they will be amply rewarded for their time and trouble.

## THE KNIGHT'S GAME OF RUY LOPEZ.

BLACK. Capt. Kennedy.

WHITE. Mr. Lowenthal

1. K. P. 2.
2. K. Kt. to B.'s 3rd.
3. K. B. to Q. Kt.'s 5th.
4. Q. B. P. 1.
5. Castles. (a)
6. Q. P. 2.
7. P. takes P.
8. Q. P. 1.
9. Q. P. 1.
10. Q. takes P.
11. Q. Kt. to B.'s 3rd.
12. Q. Kt. to Q.'s 5th.
13. K. B. to R.'s 4th. (b)
14. Q. B. to K.'s 3rd.
15. Q. to Q. R.'s 3rd.
16. K. B. to Kt.'s 3rd.
17. Q. to B.'s 5th.

1. K. P. 2.
2. Q. Kt. to B.'s 3rd.
3. K. B. to B.'s 4th.
4. K. Kt. to K.'s 2nd.
5. Castles.
6. P. takes P.
7. B. to Q. Kt.'s 3rd.
8. Q. Kt. to Kt.'s square.
9. P. takes P.
10. Kt. to K. Kt.'s 3rd.
11. Q. Kt. to B.'s 3rd.
12. Q. R. P. 1.
13. B. to R.'s 2nd.
14. B. to Q. Kt.'s square.
15. Q. Kt. P. 2.
16. Q. R. P. 1.
17. K. B. to R.'s 2nd.

18. Q. to Q.'s 6th. (c)
19. P. takes B.
20. B. to Q. B.'s 2nd.
21. Q. to K. Kt.'s 3rd.
22. Q. R. to Q.'s square.
23. K. Kt. to Kt.'s 5th.
24. Kt. takes R.'s P. (d)
25. Kt. takes Kt.
26. Q. to K. R.'s 3rd (ch.)
27. Q. R. takes P.
28. R. takes B.
29. Q. to K. Kt.'s 3rd.
30. R. takes R.
31. B. to Q.'s square.
32. B. to K. R.'s 5th (ch.)
33. B. to K.'s 2nd.
34. Q. to K. B.'s 4th. (f)
35. Q. takes K. B.'s P. (ch.)
36. Q. to K.'s 6th (ch.)
37. Q. to K. Kt.'s 8th (ch.)
38. Q. to K. Kt.'s 7th (ch.)
39. R. to Q.'s square.

18. B. takes B.
19. Q. R. P. 1.
20. Q. R. to R.'s 3rd.
21. B. to Kt.'s 2nd.
22. Q. Kt. to K.'s 2nd.
23. K. B. P. 1.
24. K. takes Kt.
25. Q. takes Kt.
26. K. to Kt.'s square.
27. Q. to B.'s 4th.
28. Kt. to K.'s 4th. (e)
29. K. R. to B.'s 2nd.
30. K. takes R.
31. R. to Q.'s 3rd.
32. K. Kt. P. 1.
33. R. to Q.'s 7th.
34. R. takes B.
35. K. to K.'s square.
36. K. to Q.'s square.
37. K. to Q. B.'s 2nd.
38. Kt. to Q.'s 2nd.

White mated in three moves.

- (a) Q. P. 2nd at once is rather more attacking.  
 (b) We should have preferred retiring this B. to B.'s 4th, and if White then played K. B. to R.'s 2nd, move Q. B. to K. Kt.'s 5th.  
 (c) It is obvious that taking the Q. Kt. P. would have lost the "exchange."  
 (d) Very well played.  
 (e) If White had now taken B. with Q., his opponent would have played Q. to Q.'s 7th, with a forced won game.  
 (f) This sacrifice is not sound.

#### IRREGULAR OPENING,

Played at the Brooklyn Chess-club, between the Secretary Mr. T. Frère, and Mr. W. Horner.

BLACK. Mr. Frère.

1. P. to Q. B.'s 4th.
2. P. to K.'s 3rd.
3. P. to Q. R.'s 3rd.
4. Kt. to Q. B.'s 3rd.
5. P. to Q.'s 3rd.
6. Kt. to K. B.'s 3rd.
7. B. to K.'s 2nd.
8. Castles.
9. P. to Q. Kt.'s 3rd.
10. B. to Q. Kt.'s 2nd.
11. P. to K. R.'s 3rd.
12. Kt. to K. Kt.'s 5th.
13. P. to K. B.'s 4th.
14. Kt. takes B.
15. P. takes P.
16. Q. to Q. B.'s 2nd.
17. B. to K. R.'s 3rd.
18. K. to Q.'s 5th.
19. P. takes P.
20. B. takes Kt.

WHITE. Mr. Horner.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. Kt. to K. B.'s 3rd.
4. P. to Q. B.'s 4th.
5. Kt. to Q. B.'s 3rd.
6. P. to Q.'s 3rd.
7. B. to K.'s 3rd.
8. B. to K.'s 2nd.
9. Castles.
10. R. to Q. B.'s sq.
11. Q. to Q.'s 2nd.
12. Q. Kt. to Q.'s sq.
13. P. to K. R.'s 3rd.
14. Q. takes Kt.
15. P. takes P.
16. Kt. to K. B.'s 2nd.
17. Kt. to Q.'s 3rd.
18. P. to K.'s 5th.
19. Q. Kt. takes P.
20. Kt. takes B.

- |                               |                            |
|-------------------------------|----------------------------|
| 21. Kt. to K. B.'s 4th.       | 21. Q. to K. B.'s 2nd.     |
| 22. B. to K.'s 5th.           | 22. B. to K. B.'s 3rd.     |
| 23. B. takes B.               | 23. Q. takes B.            |
| 24. Kt. to Q.'s 5th.          | 24. Q. to K.'s 4th.        |
| 25. Q. R. to Q.'s sq.         | 25. Q. R. to Q. B.'s 3rd.  |
| 26. Q. R. to Q.'s 3rd.        | 26. Q. R. to K. Kt.'s 3rd. |
| 27. Kt. to K. B.'s 4th.       | 27. Q. R. to K. B.'s 3rd.  |
| 28. Q. R. to Q.'s 5th.        | 28. Q. to K.'s sq.         |
| 29. K. R. to Q.'s sq.         | 29. P. to K. Kt.'s 4th.    |
| 30. R. to Q.'s 8th.           | 30. Q. to K.'s 4th.        |
| 31. R. takes R. (ch.)         | 31. R. takes R.            |
| 32. Kt. to Kt.'s 6th.         | 32. Q. to K. Kt.'s 6th.    |
| 33. Kt. to K.'s 7th (ch.) (a) | 33. K. to R.'s 2nd.        |
| 34. Kt. takes P. (b)          | 34. Q. to K.'s 4th.        |
| 35. R. to Q.'s 7th (ch.)      | 35. K. to R.'s sq.         |
| 36. R. to K.'s 7th.           | 36. Q. takes Kt.           |
| 37. R. takes Kt.              | 37. P. to Q. Kt.'s 3rd.    |
| 38. Q. to Q.'s 3rd.           | 38. P. to K. R.'s 4th.     |
| 39. Q. to Q. B.'s 3rd (ch.)   | 39. K. to Kt.'s sq.        |
| 40. R. to K.'s 7th.           | 40. R. to K. B.'s 2nd.     |
| 41. R. to K.'s 8th (ch.)      | 41. K. to R.'s 2nd.        |

And black mates in three moves.

(a) Taking the rook would subject him to a strong counter attack.

(b) The correct move.

NOTE.—The leading players of the Brooklyn Chess-club are Messrs. Daniel Roberts, W. Horner, J. Philip, William Kind, C. W. Shuffner, F. Schmidt, Northington Hines, and Frère.

### BISHOP'S GAMBIT.

Brilliant game between Herr Erkel and Herr Szen.

WHITE. Herr Erkel.

BLACK. Herr Szen

- |                               |                            |
|-------------------------------|----------------------------|
| 1. P. to K.'s 4th.            | 1. P. to K.'s 4th.         |
| 2. P. to K. B.'s 4th.         | 2. P. takes P.             |
| 3. K. B. to Q. B.'s 4th.      | 3. Q. to R.'s 5th (ch.)    |
| 4. K. to B.'s sq.             | 4. P. to K. Kt.'s 4th.     |
| 5. Q. Kt. to B.'s 3rd.        | 5. B. to K. Kt.'s 2nd.     |
| 6. P. to Q.'s 4th.            | 6. Kt. to K.'s 2nd.        |
| 7. P. to K. Kt.'s 3rd. (a)    | 7. P. takes P.             |
| 8. K. to Kt.'s 2nd. (b)       | 8. Q. to R.'s 3rd.         |
| 9. P. takes P.                | 9. Q. to K. Kt.'s 3rd.     |
| 10. Kt. to K. B.'s 3rd.       | 10. P. to K. R.'s 3rd.     |
| 11. P. to Q.'s Kt.'s 3rd. (c) | 11. P. to Q.'s 3rd.        |
| 12. P. to K.'s 5th.           | 12. Q. B. to K. Kt.'s 5th. |
| 13. B. to Q.'s 3d.            | 13. P. to K. B.'s 4th.     |
| 14. Kt. to Q. Kt.'s 5th.      | 14. K. to Q.'s sq.         |
| 15. B. to Q. R.'s 3rd.        | 15. Kt. to Q.'s 4th.       |
| 16. Q. to Q.'s 2nd.           | 16. Q. B. takes Kt. (ch.)  |
| 17. K. takes B.               | 17. P. takes P.            |
| 18. P. takes P.               | 18. Q. Kt. to Q.'s 2nd.    |
| 19. Q. R. to K.'s sq.         | 19. P. to Q. R.'s 3rd.     |
| 20. Kt. to Q.'s 4th.          | 20. P. to Q. B.'s 4th.     |
| 21. B. takes K. B.'s P.       | 21. K. R. to K. B.'s sq.   |
| 22. K. to K. Kt.'s 4th. (d)   | 22. K. R. takes B.         |
| 23. Kt. takes R.              | 23. Q. to K.'s 3rd.        |
| 24. B. takes Q. B. P.         | 24. K. to Q. B.'s sq.      |
| 25. Q. takes Kt.              | 25. Q. takes Q.            |
| 26. Kt. to K.'s 7th (ch.)     | 26. K. to Q.'s sq.         |

27. Kt. takes Q.  
 28. P. to K.'s 6th.  
 29. K. R. to K. B.'s sq.

27. Kt. takes B.  
 28. K. to K.'s sq.

And black resigns.

(a) A strong move, not found in "the books."

(b) Bold but safe.

(c) A most subtle move.

(d) Masterly play.

NOTE.—The above beautiful specimen of the Bishop's Gambit is translated from the Berlin Chess Magazine by Mr. Daniel S. Roberts, of the Brooklyn Chess-club, one of the finest players in the United States.

### EVANS'S GAMBIT.

WHITE. Herr Anderssen.

1. P. to K.'s 4th.
2. Kt. to K. B.'s 3rd.
3. B. to Q. B.'s 4th.
4. P. to Q. Kt.'s 4th.
5. P. to Q. B.'s 3rd.
6. P. to Q.'s 4th.
7. Castles.
8. Q. to Q. Kt.'s 3rd.
9. R. to K.'s sq.
10. P. to K.'s 5th.
11. Q. to Q.'s sq.
12. B. takes Q.'s P.
13. P. to K. R.'s 3rd.
14. Kt. to Q.'s 2nd.
15. P. takes P. (*en passant*).
16. Kt. to Q. B.'s 4th.
17. B. to K. Kt.'s 5th.
18. Kt. takes P. (ch.)
19. B. to Kt.'s 5th (ch.)
20. Q. takes B.
21. Q. to Q.'s 8th (ch.)
22. R. takes Kt. (ch.)
23. Kt. to K.'s 5th (ch.)

BLACK. M. Dufresne.

1. P. to K.'s 4th.
2. Kt. to Q. B.'s 3rd.
3. B. to Q. B.'s 4th.
4. B. takes Kt.'s P.
5. B. to R.'s 4th.
6. P. takes P.
7. P. to Q.'s 6th.
8. Q. to B.'s 3rd.
9. B. to Q. Kt.'s 3rd.
10. Q. to Kt.'s 3rd.
11. Kt. to R.'s 3rd.
12. Q. to R.'s 4th.
13. Kt. to K.'s 2nd.
14. P. to Q.'s 4th.
15. P. takes P.
16. B. to Q. B.'s 4th.
17. P. to B.'s 3rd.
18. B. takes Kt.
19. K. to B.'s sq.
20. K. Kt. to B.'s 4th.
21. K. to B.'s 2nd.
22. Kt. takes R.
- Black resigns.

### SICILIAN OPENING.

WHITE. Herr Lowenthal.

1. P. to K.'s 4th.
2. K. Kt. to K. B.'s 3rd.
3. Q. Kt. to Q. B.'s 3rd.
4. K. B. to Q. Kt.'s 5th.
5. P. to K.'s 5th. (a)
6. P. to Q.'s 4th.
7. K. B. to K.'s 2nd.
8. Q. B. to K.'s 3rd.
9. P. takes P. (in passing).
10. Q. Kt. to K.'s 4th.
11. B. takes P.
12. Castles.
13. Q. B. to Q. B.'s 3rd.
14. Q. to Q.'s 2nd.
15. Q. R. to Q.'s sq.
16. P. to K. R.'s 3rd.
17. P. to K. Kt.'s 4th.
18. K. Kt. takes Kt.

BLACK. Rev. T. Gordon

1. P. to Q. B.'s 4th.
2. P. to K.'s 3rd.
3. Q. Kt. to B.'s 3rd.
4. Q. Kt. to K.'s 2nd.
5. Q. Kt. to K. Kt.'s 3rd.
6. P. to Q. R.'s 3rd.
7. Q. to Q. B.'s 2nd.
8. P. to Q.'s 4th. (b)
9. B. takes P.
10. P. takes P.
11. B. to K. B.'s sq. (c)
12. K. Kt. to K. R.'s 3rd.
13. K. Kt. to K. B.'s 4th.
14. P. to K. B.'s 3rd.
15. K. B. to K.'s 2nd.
16. Castles.
17. K. Kt. to R.'s 5th.
18. Kt. takes Kt.

19. Kt. to K. Kt.'s 3rd.
20. P. to K. B.'s 4th.
21. R. to K. B.'s 2nd.
22. Q. to K.'s 3rd.
23. K. to R.'s 2nd.
24. B. takes R.
25. R. to Q.'s 2nd.
26. Q. takes R.
27. Kt. to K. R.'s 5th.
28. K. to Kt.'s 3rd.
29. P. to K. B.'s 5th.
30. Q. to K. B.'s 2nd.
31. Kt. takes Kt.
32. K. to R.'s 5th.

19. P. to Q. Kt.'s 4th. (a)
20. Q. to Q. B.'s 3rd.
21. K. R. to Q.'s sq.
22. Q. B. to Q. Kt.'s 2nd.
23. R. takes R.
24. R. to Q.'s sq.
25. R. takes R. (ch.)
26. B. to Q.'s 3rd.
27. Kt. to K. Kt.'s 3rd.
28. P. to K.'s 4th.
29. Kt. to K. B.'s 5th.
30. Q. to K. R.'s 8th.
31. P. takes Kt. (ch.)
32. B. to K. Kt.'s 7th.

And white resigns.

(a) The opening is very well played on the part of white, and for some time is decidedly in his favor.

(b) P. to K. B.'s 3rd would perhaps have been better play.

(c) This was compulsory, and it very much retarded the development of black's game. That after being obliged to retreat thus, he should have freed his men and fairly forced his adversary to act on the defensive, is highly creditable to his skill and persevering courage.

(d) P. to K. B.'s 4th would also have been a good move.

#### SCOTCH GAMBIT.

A dashing skirmish between Count Vitzhum and Mr. Falkbeer.

BLACK. Count Vitzhum.

WHITE. Mr. Falkbeer.

1. P. to K.'s 4th.
2. K. Kt. to K. B.'s 3rd.
3. P. to Q.'s 4th.
4. K. B. to Q. B.'s 4th.
5. K. Kt. to Kt.'s 5th.
6. Q. to K. R.'s 5th.
7. K. Kt. to K. B.'s 3rd.
8. P. to Q. B.'s 3rd.
9. Castles.
10. P. takes P.
11. Q. B. to K. Kt.'s 5th.
12. Q. to K. R.'s 4th.
13. Q. B. takes Kt.
14. Q. Kt. to Q.'s 2nd.
15. Kt. takes B.
16. Q. takes P.
17. B. to Q.'s 5th.
18. Kt. takes Kt.
19. Q. R. to Q. Kt.'s sq.
20. Q. to K. R.'s 3rd (ch.)
21. P. to Q. R.'s 4th.
22. Q. R. to Q. Kt.'s 5th.
23. K. to R.'s sq.
24. R. takes B.

1. P. to K.'s 4th.
2. Q. Kt. to Q. B.'s 3rd.
3. P. takes P.
4. K. B. to Q. B.'s 4th.
5. K. Kt. to K. R.'s 3rd.
6. Q. to K.'s 2nd.
7. K. B. checks.
8. P. takes P.
9. P. to Q.'s 3rd.
10. K. B. to Q. B.'s 4th.
11. Q. B. to K. Kt.'s 5th.
12. Q. to Q.'s 2nd.
13. P. takes B.
14. Q. B. takes K. Kt.
15. Q. to K.'s 2nd.
16. Castles on Q.'s side.
17. Kt. to K.'s 4th.
18. Q. takes Kt.
19. B. to Q. Kt.'s 3rd.
20. K. to Kt.'s sq.
21. P. to Q. R.'s 4th.
22. Q. to K. B.'s 3rd.
23. Q. R. to K. Kt.'s sq. (a)

And white cannot save the game (b).

(a) A fatal oversight.

(b) Because, on his taking the rook, there follows Q. to Q.'s 5th, &c

## FRENCH OPENING.

Game between Messrs. Petroff and Szymanski, played at Warsaw.

WHITE. Mr. Petroff.

1. P. to K.'s 4th.
2. P. to Q.'s 4th.
3. P. takes P.
4. P. to Q. B.'s 4th.
5. Kt. to Q. B.'s 3rd.
6. Kt. to K. B.'s 3rd.
7. B. to K.'s 2d.
8. Castles.
9. B. takes B.
10. Q. to K.'s 2nd.
11. R. to Q.'s sq.
12. Kt. to K.'s 4th. (c)
13. P. to Q. R.'s 3rd.
14. B. to K. Kt.'s 4th. (d)
15. B. to K. B.'s 5th. (e)

BLACK. Mr. Szymanski.

1. P. to K.'s 3rd.
2. P. to Q.'s 4th.
3. P. takes P.
4. B. to Q. Kt.'s 5th (ch.)
5. Kt. to K.'s 2nd.
6. B. to K. Kt.'s 5th.
7. P. takes P. (a)
8. B. takes K. Kt.
9. P. to Q. B.'s 3rd.
10. Q. takes Q. P. (b)
11. Q. to K. B.'s 3rd.
12. Q. to K.'s 3rd.
13. B. to Q. R.'s 4th.
14. Q. to K. Kt.'s 3rd.
15. Kt. takes B.

And white mates in two moves.

(a) Better to have castled than aim at this petty capture.

(b) Again black would have acted more wisely in castling. This second prize will prove a fatal acquisition.

(c) The attack now obtained is capitally carried out.

(d) This wins the queen, play as black may. For if—

15. Kt. to Q.'s 6th (ch.)
16. Kt. takes Q. Kt. P. (dis. ch.)
17. Kt. to Q. B.'s 5th (ch.), &c., &c.

14. P. to K. B.'s 4th.
15. K. to Q.'s 2nd (best).
16. Kt. to Q.'s 4th.

(e) Very elegant and decisive.

## MUZIO GAMBIT.

Between Mr. Szen, of Hungary, and V. H. der Laza, of the Berlin Chess-club.

WHITE. V. H. der Laza.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. K. Kt. to B.'s 3rd.
4. B. to Q. B.'s 4th.
5. Castles.
6. Q. takes P.
7. P. to K.'s 5th.
8. P. to Q.'s 3rd.
9. Kt. to Q. B.'s 3rd.
10. Q. B. to Q.'s 2nd.
11. Q. R. to K.'s sq.
12. K. to R.'s sq.
13. Kt. to K.'s 4th.
14. Q. B. to his 3rd.
15. Kt. to Q.'s 6th.
16. R. takes Kt. (b)
17. R. takes K. B. P
18. B. takes R. (ch.)
19. P. takes B.

BLACK. Mr. Szen.

1. P. to K.'s 4th.
2. P. takes P.
3. P. to Kt.'s 4th.
4. P. to K. Kt.'s 5th.
5. P. takes Kt.
6. Q. to K. B.'s 3rd.
7. Q. takes K. P.
8. K. B. to K. R.'s 3rd.
9. K. Kt. to K.'s 2nd.
10. Castles. (a)
11. Q. to Q. B.'s 4th (ch.)
12. P. to Q. B.'s 3rd.
13. Q. to K. B.'s 4th.
14. B. to K. Kt.'s 2nd.
15. Q. to K. Kt.'s 4th.
16. B. takes Q. B. (c)
17. R. takes R.
18. K. to Kt.'s 2nd.
19. Kt. to Q. B.'s 3rd.

20. Q. takes K. B. P.
21. R. takes Q.
22. B. to Q. Kt.'s 3rd.
23. B. takes Kt.
24. R. to B.'s 7th (ch.)
25. R. to K.'s 7th.
26. R. to K.'s 8th (ch.)
27. R. takes B.

20. Q. takes Q.
21. Kt. to Q. B.'s 2nd.
22. Kt. to Q.'s 4th.
23. P. takes B.
24. K. to Kt.'s sq.
25. P. to Q. Kt.'s 3rd.
26. K. to Kt.'s 2nd.

And wins.

(a) Not considered so strong a move as 10. P. to Q. B.'s 3rd.

(b) Well played.

(c) Had he taken R. with Q., white would have won a piece by at once playing Kt. to K. B.'s 5th.

### KING'S BISHOP'S OPENING.

Played by correspondence, between the Norfolk and New York Chess-clubs.

#### NORFOLK.

1. K. P. 2.
2. K. B. to Q. B.'s 4th.
3. Q. B. P. 1.
4. Q. to K. B.'s 3rd.
5. K. Kt. to K.'s 2nd.
6. Q. P. 2.
7. Castles.
8. P. takes P.
9. Kt. to K. Kt.'s 3rd.
10. Q. to Q.'s 3rd.
11. Q. Kt. P. 2.
12. Q. B. to K.'s 3rd.
13. Kt. takes Kt.
14. Kt. to Q.'s 2nd.
15. Q. to Q. B.'s 2nd.
16. Q. takes R.
17. Q. to Q. B.
18. K. Kt. P. 1.
19. K. B. to Q.'s 5th.
20. B. takes Kt.
21. B. takes B.
22. Q. to K.'s 3rd.
23. K. R. to Q. Kt.
24. Q. to K.
25. R. to Kt.'s 2nd.
26. Q. R. to Q. Kt.

#### NEW YORK.

1. K. P. 2.
2. K. B. to Q. B.'s 4th.
3. Q. to K. Kt.'s 4th.
4. Q. to K. Kt.'s 3rd.
5. Q. P. 1.
6. K. B. to Q. Kt.'s 3rd.
7. K. Kt. to B.'s 3rd.
8. P. takes P.
9. Q. B. to K. Kt.'s 5th.
10. Q. Kt. to Q.'s 2nd.
11. K. Kt. to R.'s 4th.
12. Castles (Q. R.)
13. B. takes Kt.
14. Kt. to K. B.'s 3rd.
15. R. takes Kt.
16. Kt. takes P.
17. B. to K. B.'s 6th.
18. K. R. P. 2.
19. K. R. P. 1.
20. Q. takes B.
21. Q. to K. Kt.'s 5th.
22. R. P. takes B.
23. K. P. 1.
24. K. B. P. 2.
25. K. B. P. 1.

New York Checkmates in four moves.

So handsome a termination to a game played by *correspondence* is indeed rare; the position, as it now stands, is a very pretty problem—solution as follows:

27. Q. to K. B.
28. K. takes Q.
29. K. to Kt.

26. Q. to R.'s 6th.
27. Q. takes R. P. (ch.)
28. R. P. takes P. (ch.)
29. R. checkmates.

NOTE.—The present officers (1857) of the New York Chess-club are Col. O. D. Mead, President, and F. Perrin, Esq., Secretary. The club numbers

some seventy members. Its leading players are Messrs. Stanley, Thompson Mead, Perrin, Marache, Lichtenhein, Montgomery, Loyd, Raphael, Fuller, Gallatin, Anderson Bernier, Jullien, and King; and embraces some very promising younger players, among whom are Messrs. Fisk, Quimby, Hazeltine, Miller, and the younger Loyd.

### KING'S BISHOP'S OPENING.

Played at New Orleans, between Messrs. Rousseau and Stanley, being the first game occurring in a match between those gentlemen. With notes by M. St. Amant, the editor of the *Palamède*, Paris.

#### WHITE. Stanley.

1. K. P. 2.
2. K. B. to Q. B.'s 4th.
3. Q. Kt. to B.'s 3rd.
4. K. Kt. to B.'s 3rd.
5. K. R. P. 1.
6. Q. P. 1.
7. K. B. to Kt.'s 3rd. (b)
8. Q. Kt. to K.'s 2nd. (c)
9. Q. Kt. to K. Kt.'s 3rd. (a)
10. Kt. takes Kt.
11. Q. B. P. 1.
12. Castles.
13. Q. B. to K. Kt.'s 5th.
14. Kt. to K. R.'s 5th.
15. P. takes P.
16. Q. to K. B.'s 3rd. (h)
17. B. takes Kt.
18. Kt. takes Kt. P.
19. Kt. takes Q.
20. Kt. takes R. (j)

#### BLACK. Rousseau.

1. K. P. 2.
2. K. Kt. to B.'s 3rd. (a)
3. K. B. to Q. B.'s 4th.
4. Q. P. 1.
5. Castles.
6. Q. B. to K.'s 3rd.
7. Q. Kt. to B.'s 3rd.
8. Q. to K.'s 2nd.
9. Q. Kt. to Q.'s 5th. (e)
10. B. takes Kt.
11. B. to Kt.'s 3rd. (f)
12. Q. P. 1. (g)
13. Q. B. P. 1.
14. P. takes P.
15. B. takes B.
16. Q. B. to its 5th.
17. Q. to K.'s 3rd. (d)
18. Q. B. to K.'s 7th.
19. B. takes Q.

signs.

(a) A commendable move, giving more power to the defence than bringing out K. B. to Q. B.'s 4th.

(b) This move, which looks like a lost one, is the correct reply. We now prefer white's game, notwithstanding the retreat of bishop.

(c) This retreat of knight has no appearance of brilliancy about it, but denotes a player well versed in the science of counter-marches.

(d) Black having castled, white brings up force to act powerfully in the proper quarter.

(e) A weak move. Black loses a *time* (*un temps*) by it, and in an opening, even at the eleventh move, a *time* is most precious.

(f) The effect of the *time lost* we have just mentioned.

(g) Black's position being still one of some constraint, he should have avoided this abrupt attack, and more especially in the centre. K. R. P. 1 would have been more solid play, and would have avoided the very rapid subsequent decline, in a game still so nearly equal.

(h) Masterly play. If the white, instead of playing queen to this square, had recaptured adverse bishop, the game would have remained a long time undecided. Here, on the contrary, every stroke tells. An instructive example, admitting of frequent appreciation. It must be presumed, that when black captured bishop, he overlooked the *possibility* of white's not recapturing immediately.

(i) The capture of bishop with pawn would entail the sacrifice of queen to avoid checkmate. Black's game has assumed a deplorable aspect, all re-



It is from not having pushed K. R. P. 1 at the proper time, thus preventing his adversary planting a bishop at knight's 5th—a move generally productive of much embarrassment.

(j) No resource left. A short game, with a most rapid falling off, after black's injudicious attack at the thirteenth move.

### THE KNIGHT'S GAME OF RUY LOPEZ.

BLACK. Mr. Greenaway.

WHITE. Herr Anderssen.

1. K. P. 2.
2. K. Kt. to B.'s 3rd.
3. K. B. to Q. B.'s 4th.
4. Q. Kt. P. 2.
5. Q. B. P. 1.
6. Castles. (a)
7. Q. P. 2.
8. Q. to Q. B.'s 2nd.
9. Q. Kt. to Q.'s 2nd.
10. P. takes P.
11. B. takes B.
12. K. B. to Q.'s 3rd.
13. K. B. to B.'s 5th.
14. Kt. takes Kt.
15. B. to Q. B.'s 3rd.
16. B. takes Kt.
17. B. takes R. P. (ch.)
18. B. to K.'s 4th.
19. K. B. P. 2.
20. B. to Q.'s 3rd.
21. Q. R. to K.'s sq.
22. Q. to K.'s 2nd.
23. K. B. P. 1.
24. K. R. to B.'s 3rd.
25. K. R. to R.'s 3rd.
26. K. B. P. 1. (e)
27. B. to K.'s 4th.
28. Q. takes Q.
29. R. takes B.
30. Q. R. to K. R.'s 4th.

1. K. P. 2.
2. Q. Kt. to B.'s 3rd.
3. K. B. to B.'s 4th.
4. B. takes P.
5. B. to R.'s 4th.
6. K. Kt. to B.'s 3rd.
7. Castles.
8. Q. to K.'s 2nd.
9. P. takes P.
10. B. takes Kt.
11. Q. takes P.
12. Q. to K. Kt.'s 5th.
13. Kt. takes P.
14. Q. takes Kt.
15. Q. to Q. Kt.'s 3rd. (b)
16. Q. takes B.
17. K. to R.'s sq.
18. Q. B. P. 1.
19. Q. P. 2.
20. Q. Kt. P. 1. (c)
21. Q. B. P. 1.
22. K. to Kt.'s sq.
23. B. to Q. Kt.'s 2nd.
24. Q. P. 1.
25. Q. to Q. B.'s 3rd. (d)
26. K. Kt. P. 1.
27. Q. takes B.
28. B. takes Q.
29. K. R. to K.'s sq. (f)

White resigned.

(a) Q. P. 2 at once is much more attacking.

(b) Q. to Q. B.'s 4th, with a view to exchange queens, would, we think, have been better.

(c) K. Kt. P. 1, followed by B. to K. B.'s 4th, would have relieved him greatly from his embarrassed position.

(d) In order to play Q. R. to K.'s square, which he clearly could not have done before.

(e) Beautiful move; if white plays K. R. to K.'s square, black mates in four moves by sacrificing his K. R.; if Q. takes P., black mates in five moves, as follows:

26. K. B. P. 1.
27. B. to R.'s 7th (ch.)
28. B. to K. Kt.'s 6th (ch.)
29. R. to K. R.'s 8th (ch.)
30. Q. to R.'s 5th (ch.)
31. Q. to R.'s 7th. Mate.

26. Q. takes B. P.
27. K. to R.'s sq.
28. K. to Kt.'s sq.
29. K. takes R.
30. K. to Kt.'s sq.

(f) He has nothing better; if he play K. Kt. P. 1, black plays Q. R. to Kt.'s 4th, mating in two moves.

## ALGAIER GAMBIT.

Between MM. Kieseritzky and Calvi.

WHITE. M. Kieseritzky.

- 1 P. to K.'s 4th.
- 2 P. to K. B.'s 4th.
- 3 K. Kt. to B.'s 3rd.
- 4 P. to K. R.'s 4th.
- 5 Kt. to K.'s 5th.
- 6 K. B. to Q. B.'s 4th.
- 7 P. to Q.'s 4th.
- 8 Kt. to Q.'s 3rd.
- 9 P. takes P.
- 10 K. Kt. to B.'s 4th.
- 11 Q. Kt. to B.'s 3rd.
- 12 K. to B.'s 2nd.
- 13 Q. to her 3rd.
- 14 Q. B. to Q.'s 2nd.
- 15 Q. R. to K.'s sq.
- 16 Q. B. to K.'s 3rd.
- 17 K. B. to K.'s 6th.
- 18 P. to Q. Kt.'s 4th.
- 19 K. B. to Q. Kt.'s 3rd.
- 20 P. to Q. R.'s 3rd.
- 21 B. to Q. R.'s 2nd.
- 22 P. to K.'s 5th.
- 23 P. to K.'s 6th.
- 24 Q. B. to his sq.
- 25 P. takes P.
- 26 Q. Kt. to K.'s 4th.
- 27 Q. Kt. to K. Kt.'s 5th (ch.)
- 28 R. takes Kt.
- 29 R. to K.'s sq.
- 30 R. to K.'s 5th (ch.)
- 31 K. Kt. to Kt.'s 6th.
- 32 Q. takes B. (a)
- 33 Kt. to K.'s 7th (ch.)
- 34 Kt. takes Q. (ch.)
- 35 R. to K.'s 6th (ch.)
- 36 B. to Q. Kt.'s sq.

BLACK. M. Calvi.

- 1 P. to K.'s 4th.
- 2 P. takes P.
- 3 P. to K. Kt.'s 4th.
- 4 P. to K. Kt.'s 5th.
- 5 P. to K. R.'s 4th.
- 6 R. to K. R.'s 2nd.
- 7 P. to Q.'s 3rd.
- 8 P. to K. B.'s 6th.
- 9 P. to Q. B.'s 3rd.
- 10 K. Kt. to K.'s 2nd.
- 11 Q. Kt. to Q.'s 2nd.
- 12 R. to K. R.'s sq.
- 13 K. B. to Kt.'s 2nd.
- 14 K. to B.'s sq.
- 15 Q. to her Kt.'s 3rd.
- 16 Q. to Q. B.'s 2nd.
- 17 P. to Q. Kt.'s 4th.
- 18 Q. Kt. to his 3rd.
- 19 P. to Q. R.'s 4th.
- 20 P. to Q. R.'s 5th.
- 21 Q. B. to Kt.'s 2nd.
- 22 P. to Q.'s 4th.
- 23 Q. B. to his sq.
- 24 Q. to her 3rd.
- 25 K. takes P.
- 26 Q. to her B.'s 2nd.
- 27 K. to Kt.'s sq.
- 28 Q. takes R.
- 29 Q. to K. B.'s 3rd.
- 30 B. to K. B.'s sq.
- 31 Q. B. to K. B.'s 4th.
- 32 Q. takes Q.
- 33 K. to Kt.'s 2nd.
- 34 K. to B.'s 3rd.
- 35 K. takes Kt.

And mates next move.

(a) The termination of this game is very beautifully played by Kieseritzky.

## THE LOPEZ GAMBIT.

Between Messrs. De la Bourdonnais and McDonnell.

WHITE. M. De la B.

- 1 P. to K.'s 4th.
- 2 K. B. to Q. B.'s 4th.
- 3 Q. to K.'s 2nd.
- 4 P. to Q.'s 3rd.
- 5 P. to Q. B.'s 3rd.
- 6 P. to K. B.'s 4th.
- 7 P. to Q.'s 4th.
- 8 Q. B. takes P.

BLACK. Mr. McDon.

- 1 P. to K.'s 4th.
- 2 K. B. to Q. B.'s 4th.
- 3 K. Kt. to B.'s 3rd.
- 4 Q. Kt. to B.'s 3rd.
- 5 Q. Kt. to K.'s 2nd.
- 6 P. takes P. (a)
- 7 K. B. to Kt.'s 3rd.
- 8 P. to Q.'s 3rd.

- |                               |                            |
|-------------------------------|----------------------------|
| 9. K. B. to Q.'s 3rd.         | 9. Q. Kt. to K. Kt.'s 3rd. |
| 10. Q. B. to K.'s 3rd.        | 10. Castles.               |
| 11. P. to K. R.'s 3rd.        | 11. K. R. to K.'s sq.      |
| 12. Q. Kt. to Q.'s 2nd.       | 12. Q. to K.'s 2nd.        |
| 13. Castles on Q.'s side      | 13. P. to Q. B.'s 4th.     |
| 14. K. to Kt.'s sq.           | 14. P. takes P.            |
| 15. P. takes P.               | 15. P. to Q. R.'s 4th.     |
| 16. K. Kt. to B.'s 3rd.       | 16. Q. B. to Q.'s 2nd.     |
| 17. P. to K. Kt.'s 4th.       | 17. P. to K. R.'s 3rd.     |
| 18. Q. R. to K. Kt.'s sq.     | 18. P. to Q. R.'s 5th      |
| 19. P. to K. Kt.'s 5th.       | 19. P. takes P.            |
| 20. B. takes P.               | 20. P. to Q. R.'s 6th.     |
| 21. P. to Q. Kt.'s 3rd.       | 21. Q. B. to his 3rd.      |
| 22. Q. R. to K. Kt.'s 4th.    | 22. K. B. to Q. R.'s 4th.  |
| 23. P. to K. R.'s 4th.        | 23. B. takes Q. Kt.        |
| 24. Kt. takes B.              | 24. Q. R. to his 4th       |
| 25. P. to K. R.'s 5th         | 25. R. takes B.            |
| 26. R. takes R.               | 26. Kt. to K. B.'s 5th.    |
| 27. Q. to K. B.'s 3rd.        | 27. Kt. takes B.           |
| 28. P. to Q.'s 5th.           | 28. Kt. takes Q. P.        |
| 29. K. R. to K. Kt.'s sq. (b) | 29. Kt. to B.'s 6th (ch.)  |
| 30. K. to R.'s sq.            | 30. B. takes K. P.         |
| 31. R. takes K. Kt. P. (ch.)  | 31. K. to R.'s sq.         |
| 32. Q. to K. Kt.'s 3rd.       | 32. B. to K. Kt.'s 3rd.    |
| 33. K. R. P. takes B.         | 33. Q. to K.'s 8th (ch.)   |
| 34. R. takes Q.               | 34. R. takes R. (ch.)      |
| 35. Q. takes R.               | 35. Kt. takes Q.           |
| 36. R. to R.'s 7th (ch.)      | 36. K. to Kt.'s sq.        |
| 37. P. takes K. B. P. (ch.)   | 37. K. takes R.            |
| 38. P. 1, becoming a queen.   | 38. Kt. mates.             |

(a) In this opening it is not advisable for the second player to take the gambit pawn with his king's pawn.

(b) This portion of the game is full of interest and instruction, and is remarkably well played.

### QUEEN'S GAMBIT.

Between Messrs. Harrwitz and Lowenthal.

BLACK. Mr. Harrwitz.

1. Q. P. 2.
2. Q. B. P. 2.
3. K. P. 2.
4. Q. P. 1.
5. Q. Kt. to B.'s 3rd.
6. Q. B. to K. Kt.'s 5th
7. K. B. takes P.
8. K. Kt. to B.'s 3rd.
9. B. takes Kt.
10. Q. to K.'s 2nd. (b)
11. P. takes P.
12. K. B. to Q.'s 3rd.
13. Q. Kt. to K.'s 4th.
14. Kt. takes Kt.
15. Castles K. R.
16. B. to K.'s 4th.
17. Q. R. to B.'s sq.
18. K. R. P. 1
19. P. takes B.

WHITE. Mr. Lowenthal.

1. Q. P. 2.
2. P. takes P.
3. K. P. 2.
4. K. B. P. 2.
5. K. Kt. to B.'s 3rd.
6. K. B. to Q.'s 3rd. (a)
7. Castles.
8. K. R. P. 1.
9. Q. takes B.
10. Q. Kt. to Q.'s 2nd.
11. Q. takes P.
12. Q. to K. R.'s 4th. (c)
13. Kt. to Q. B.'s 4th.
14. B. takes Kt.
15. Q. B. to K. Kt.'s 5th.
16. R. to B.'s 5th.
17. K. B. to Q.'s 3rd.
18. Q. R. to K. B.'s sq. (d)
19. Q. takes P.

20. K. R. to K.'s sq.
21. Kt. to R.'s 2. (f)
22. K. R. to B.'s sq. (g)
23. R. takes R.
24. R. to B.'s sq.
25. Kt. takes R.
26. K. to R.'s 2nd.
27. Q. Kt. P. 1.
28. K. Kt. P. 1.
29. Q. to B.'s 3rd (ch.)
30. Q. to B.'s 5th.
31. B. takes Q.
32. P. takes P.
33. K. to R.'s 3rd.
34. Kt. to Q.'s 2nd.
35. B. to K. Kt.'s 6th.
36. P. takes P.
37. K. takes P.
38. K. to Kt.'s 4th. (h)
39. K. to B.'s 5th.
40. Kt. to Q. B.'s 4th.
41. B. to B.'s 7th.
42. Kt. to Q. Kt.'s 6th.
43. B. to Q. B.'s 4th.
44. Kt. to Q.'s 5th.
45. Kt. takes B.
46. B. to Q. Kt.'s 5th (j)

20. B. to Q. Kt.'s 5th. (e)
21. Q. to Kt.'s 4th
22. R. takes P.
23. Q. takes R. (ch.)
24. R. takes R. (ch.)
25. B. to B.'s 4th (ch.)
26. B. to Q.'s 5th.
27. Q. to K. Kt.'s 4th.
28. K. to B.'s 2nd.
29. K. to K.'s 2nd.
30. Q. takes Q.
31. Q. B. P. 1.
32. P. takes P.
33. K. Kt. P. 2.
34. K. R. P. 1.
35. K. R. P. 1.
36. P. takes P.
37. K. to Q.'s 3rd.
38. K. to B.'s 4th.
39. K. to Kt.'s 5th.
40. Q. B. P. 1.
41. Q. R. P. 2.
42. K. to R.'s 6th.
43. B. to Q. B.'s 6th. (i)
44. B. to Q. Kt.'s 5th
45. B. P. takes Kt.

And white resigned. Duration, seven hours.

(a) We should certainly have preferred playing K. B. to Q. R.'s 4th.

(b) Had he castled, white might have obtained an almost irresistible attack by advancing his pawns on king's side.

(c) If Q. to Kt.'s 5th, black replies with Q. to K.'s 4th, and if then Q. takes Kt. P., white would lose the game in a few moves, as the following variation shows. Suppose:

- |                        |                         |
|------------------------|-------------------------|
| 13. Q. to K.'s 4th.    | 12. Q. to K. Kt.'s 5th. |
| 14. K. R. to Kt.'s sq. | 13. Q. takes Kt. P.     |
|                        | 14. Q. takes Kt.        |

And black checkmates in three moves.

(d) A miscalculation, and yet white took twenty minutes over this move.

(e) White consumed twenty-six minutes over this move

(f) We believe he might have taken K. P. with safety.

(g) Black gives up another pawn in order to exchange pieces

(h) Kt. to K.'s 4th (ch.), before moving K., would have been safer: but the best was to play Q. R. P. 2 and B. to K. B.'s 7th.

(i) Had he taken R.'s P. with K., Kt.'s P. would have become a Q.

(j) The only winning move.

### QUEEN'S GAMBIT DECLINED

BLACK. Mr. Harrwitz.

WHITE. Mr. Lowenthal.

1. Q. P. 2.
2. Q. B. P. 2.
3. Q. Kt. to B.'s 3rd.
4. Q. B. to K. B.'s 4th.
5. K. P. 1.
6. K. B. takes P.
7. K. Kt. to K.'s 2nd.
8. P. takes B.

1. Q. P. 2.
2. K. P. 1.
3. K. Kt. to B.'s 3rd.
4. K. B. to Q. Kt.'s 5th.
5. P. takes P.
6. Kt. to Q.'s 4th.
7. B. takes Kt. (ch.)
8. Q. Kt. to B.'s 3rd.

- 9 Castles.  
 10 Kt. takes Kt.  
 11 Kt. to R.'s 5th.  
 12 K. B. P. 2.  
 13 B. P. takes P.  
 14 Q. to K. B.'s 3rd.  
 15 Kt. to Kt.'s 3rd.  
 16 Kt. to K.'s 4th.  
 17 K. Kt. P. 1.  
 18 Q. P. 1. (c)  
 19 B. to K.'s 2nd. (d)  
 20 Kt. to B.'s 2nd.  
 21 K. P. 1.  
 22 Q. to Q. B.'s 3rd.  
 23 K. B. to B.'s 3rd.  
 24 K. R. to K.'s sq.  
 25 K. P. 1.  
 26 Q. P. 1.  
 27 P. takes Kt.  
 28 Q. R. to Q.'s sq.  
 29 Q. takes R.  
 30 Q. to Q. B.'s 3rd.  
 31 B. to Q. Kt.'s 7th.  
 32 Q. takes Q. B. P.  
 33 R. to Q. B.'s sq.  
 34 Q. takes Q. (ch.)  
 35 R. to B.'s 8th (ch.)  
 36 B. to Q.'s 5th.  
 37 Kt. to K.'s 4th.  
 38 Kt. to Q.'s 6th.  
 39 K. B. P. 1.  
 40 K. to B.'s 2nd.
- 9 Kt. takes B.  
 10 K. P. 1.  
 11 Castles. (a)  
 12 P. takes Q. P.  
 13 Q. to K.'s 2nd.  
 14 K. Kt. P. 1.  
 15 Q. to K. R.'s 5th.  
 16 K. to Kt.'s 2nd. (b)  
 17 Q. to K.'s 2nd.  
 18 Kt. to R.'s 4th.  
 19 B. to B.'s 4th. (c)  
 20 K. R. to K.'s sq.  
 21 K. B. P. 1. (f)  
 22 Q. Kt. P. 1.  
 23 B. to Q.'s 2nd.  
 24 Q. R. to Q. B.'s sq.  
 25 Kt. to Kt.'s 2nd.  
 26 Kt. takes P.  
 27 Q. takes P.  
 28 R. takes R. (ch.)  
 29 Q. to K.'s 3rd.  
 30 Q. to K.'s 2nd.  
 31 R. to K.'s sq.  
 32 B. to R.'s 5th.  
 33 K. to B.'s sq.  
 34 R. takes Q.  
 35 K. to Kt.'s 2nd.  
 36 K. R. P. 2.  
 37 B. to K.'s sq.  
 38 B. to R.'s 5th.  
 39 R. to K.'s 5th (ch.)  
 40 R. to Q.'s 8th.

And black announced mate in four moves. (g) Duration, three hours.

(a) White has already an inferior game.

(b) He would evidently have lost a piece had he played B. to K. Kt.'s 5th, as black would have taken off B. with Q., and then, if Q. took Q., have checked with Kt.

(c) This puts the adverse Kt. out of play.

(d) To Q.'s 3rd would have been sounder play; the move in the text was played in anticipation of white's playing as he did the following moves.

(e) R. to K.'s square first would have won a pawn.

(f) If he had taken P. with B., black would have checked with Q. at B.'s 3rd, winning the Kt.

(g) This announcement came like a thunderbolt upon white, who had to look a long time before he discovered the way it is done.

#### PETROFF'S DEFENCE.

Between Von H. der Laza and Major Jaenisch.

WHITE. V. H. der L.

BLACK. Maj. J.

- |                        |                        |
|------------------------|------------------------|
| 1. P. to K.'s 4th.     | 1. P. to K.'s 4th.     |
| 2. K. Kt. to B.'s 3rd. | 2. K. Kt. to B.'s 3rd. |
| 3. Kt. takes K. P.     | 3. P. to Q.'s 3rd.     |
| 4. Kt. to K. B.'s 3rd. | 4. Kt. takes K. P.     |
| 5. P. to Q.'s 3rd.     | 5. Kt. to K. B.'s 3rd. |
| 6. P. to Q.'s 4th.     | 6. P. to Q.'s 4th.     |
| 7. P. to K. R.'s 3rd.  | 7. K. B. to Q.'s 3rd.  |
| 8. Q. B. to K.'s 3rd.  | 8. Castles.            |
| 9. K. B. to K.'s 2nd.  | 9. Q. to K.'s 2nd.     |

10. P. to Q. B.'s 3rd.
11. Q. to her B.'s 2nd.
12. Q. Kt. to Q.'s 2nd.
13. Q. P. takes P.
14. B. takes B.
15. Q. Kt. to his 3rd.
16. Castles on K.'s side.
17. Q. to her 2nd.
18. Q. R. to Q.'s sq.
19. K. R. to K.'s sq.
20. K. B. to Q.'s 3rd.
21. Q. Kt. to Q.'s 4th.
22. K. R. to K.'s 2nd.
23. Q. R. to K.'s sq.
24. Q. to K. B.'s 4th.
25. B. to K. B.'s 5th.
26. K. Kt. to K.'s 5th.
27. Q. Kt. takes B.
28. Kt. takes R. (ch.)
29. Q. to K. B.'s 5th.
30. K. R. to Q. B.'s 2nd.
31. Q. takes Q. P.
32. Q. to her 4th.
33. P. takes Q.
34. P. to Q. R.'s 3rd.
35. Kt. to K. B.'s 3rd.
36. Kt. takes R.
37. R. to Q. B.'s 5th.
38. R. to B.'s 6th.
39. R. to Q.'s 6th.
40. Kt. to Q. B.'s 2nd.
41. R. takes Q. Kt. P.

10. P. to Q. B.'s 4th.
11. Q. Kt. to B.'s 3rd.
12. Q. B. to K.'s 3rd.
13. K. B. takes P.
14. Q. takes B.
15. Q. to her Kt.'s 3rd.
16. Q. R. to Q. B.'s sq.
17. K. R. to Q.'s sq.
18. P. to Q. R.'s 3rd.
19. K. R. to Q.'s 2nd.
20. Q. R. to Q.'s sq.
21. Q. R. to K.'s sq.
22. K. R. to K.'s 2nd.
23. P. to K. R.'s 3rd.
24. Q. Kt. to Q.'s sq.
25. Q. to her B.'s 4th.
26. B. takes B.
27. Kt. to K.'s 3rd.
28. R. takes Kt.
29. P. to Q.'s 5th.
30. P. to Q.'s 6th.
31. Q. Kt. to K. B.'s 5th.
32. Q. takes Q.
33. K. Kt. to Q.'s 4th.
34. P. to K. Kt.'s 4th.
35. R. takes R. (ch.)
36. K. to Kt.'s 2nd.
37. P. to Q. Kt.'s 3rd.
38. Q. Kt. to K.'s 3rd.
39. K. Kt. to K. B.'s 5th.
40. K. Kt. to Q.'s 6th.

And black surrendered.

### KING'S GAMBIT.

Between V. H. der Laza and Dr. Bledow.

WHITE. V. H. der L

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. K. Kt. to B.'s 3rd.
4. K. B. to Q. B.'s 4th.
5. P. to Q.'s 4th.
6. Castles.
7. Q. Kt. to B.'s 3rd.
8. P. to K.'s 5th.
9. Q. Kt. to K.'s 4th.
10. Q. to K.'s 2nd. (b)
11. Kt. to Q.'s 6th (ch.)
12. P. takes B. (dis. ch.)
13. Kt. to K.'s 5th.
14. P. to Q. B.'s 3rd.
15. Q. to K.'s 4th.
16. Q. takes R.

BLACK. Dr. Bledow.

1. P. to K.'s 4th.
2. P. takes P.
3. P. to K. Kt.'s 4th.
4. K. B. to Kt.'s 2nd.
5. Q. to K.'s 2nd. (a)
6. P. to K. R.'s 3rd.
7. P. to Q. B.'s 3rd.
8. Q. to her Kt.'s 5th.
9. K. B. to his sq.
10. P. to K. Kt.'s 5th.
11. B. takes Kt.
12. K. to Q.'s sq.
13. R. to R.'s 2nd.
14. P. to K. B.'s 6th.
15. K. Kt. to B.'s 3rd.
16. Kt. takes Q.

And white gave checkmate in six moves.

(a) The proper move is—5. P. to Q.'s 3rd.

(b) This little game is excellently played by white.

## KING'S GAMBIT.

Between V. H. der Laza and Mr. H., of Berlin.

WHITE. V. H. der L.

BLACK. Mr. H.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. K. Kt. to B.'s 3rd.
4. K. B. to Q. B.'s 4th.
5. Castles.
6. P. to Q.'s 4th.
7. P. to Q. B.'s 3rd.
8. Q. to her Kt.'s 3rd. (a)
9. P. to K. Kt.'s 3rd.
10. Q. B. takes P.
11. R. takes P.
12. P. to Q.'s 5th.
13. P. takes Q. B. P.
14. P. takes Kt. P.
15. P. takes R. (becoming a Q.)
16. B. takes K. B. P. (ch.)
17. B. takes Kt.
18. B. takes Q. P. (ch.)

1. P. to K.'s 4th.
2. P. takes P.
3. P. to K. Kt.'s 4th.
4. B. to K. Kt.'s 2nd.
5. P. to K. R.'s 3rd.
6. P. to Q.'s 3rd.
7. P. to Q. B.'s 3rd.
8. Q. to K.'s 2nd.
9. P. to K. Kt.'s 5th.
10. P. takes Kt.
11. Q. B. to K.'s 3rd.
12. Q. B. to K. Kt.'s 5th.
13. B. takes R.
14. Q. takes K. P.
15. Q. takes Q.
16. K. to B.'s sq.
17. R. takes B.
18. K. to K.'s sq.

White mates in three moves.

(a) Having now your Q. P. protected, and an opening for your queen, you can advantageously advance the K. Kt. P., and sacrifice your Kt., as in the *muzio gambit*.

## KING'S GAMBIT.

Between Mr. Popert and an eminent Polish player.

WHITE. Mr. Z.

BLACK. Mr. P.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. K. Kt. to B.'s 3rd.
4. B. to Q. B.'s 4th.
5. P. to Q.'s 4th.
6. Castles.
7. P. to K. Kt.'s 3rd.
8. K. Kt. to R.'s 4th.
9. Q. B. to K.'s 3rd.
10. P. to Q. B.'s 3rd.
11. K. Kt. to K. B.'s 5th.
12. P. takes B.
13. Q. to her Kt.'s 3rd.
14. K. B. to Q.'s 3rd.
15. Q. to her B.'s 2nd.
16. Kt. to Q.'s 2nd.
17. Q. B. to K. B.'s 4th.
18. P. to Q. R.'s 4th.
19. Q. B. takes K. Kt. P.
20. P. to Q. Kt.'s 4th.
21. B. takes Kt.
22. Q. to her Kt.'s 2nd.
23. B. takes B.
24. P. to Q. R.'s 5th.
25. K. takes R.

1. P. to K.'s 4th.
2. P. takes P.
3. P. to K. Kt.'s 4th.
4. B. to Q. Kt.'s 2nd.
5. P. to Q.'s 3rd.
6. P. to K. R.'s 3rd.
7. P. to K. Kt.'s 5th.
8. P. to K. B.'s 6th.
9. Q. Kt. to B.'s 3rd.
10. K. B. to B.'s 3rd.
11. Q. B. takes Kt.
12. K. Kt. to K.'s 2nd.
13. P. to Q.'s 4th.
14. Q. to her 2nd.
15. P. to K. R.'s 4th.
16. P. to K. R.'s 5th.
17. Castles on Q.'s side.
18. P. takes K. Kt. P.
19. K. to his 4th.
20. K. Kt. takes K. B. P.
21. Q. takes B.
22. B. to K. R.'s 5th.
23. R. takes B.
24. R. takes K. R. P.

Black mates in three moves.

## KING'S GAMBIT DECLINED.

BLACK. M. Journoud.

1. K. P. 2.
2. K. B. P. 2.
3. P. takes P.
4. K. Kt. to B.'s 3rd.
5. Q. P. 2.
6. K. B. to Q.'s 3rd.
7. Castles.
8. Q. Kt. to B.'s 3rd.
9. P. takes Kt.
10. P. to Q. B.'s 4th.
11. P. takes P.
12. Q. B. P. 1. (a)
13. Q. to Q. B.'s 2nd.
14. Kt. to K.'s 5th.
15. K. B. P. 1. (b)
16. P. takes Kt.
17. K. to R.'s sq.
18. B. takes P.
19. Q. B. to Q.'s 2nd.
20. Q. takes B.
21. Q. takes Q.
22. Q. R. to K.'s sq.
23. B. to R.'s 6th.
24. K. R. to B.'s 3rd.
25. R. to Kt.'s 3rd (ch.)
26. B. to Kt.'s 7th (ch.)
27. B. to K. B.'s 6th (ch.)
28. R. to Kt.'s 7th.
29. K. R. takes P.
30. P. takes B.
31. R. to Kt.'s 7th (ch.)
32. K. R. P. 2.
33. K. to Kt.'s sq.
34. K. Kt. P. 2.
35. K. Kt. P. 1.
36. K. R. P. 1.
37. K. Kt. P. 1.
38. P. takes P.
39. R. to K. B.'s 7th (ch.)
40. K. to B.'s 2nd.
41. K. to Kt.'s 3rd.
42. R. takes P.
43. K. takes R.
44. K. to B.'s 3rd.
45. K. takes P.
46. K. to Q.'s 3rd.
47. K. to Q.'s 4th.
48. Q. B. P. 1.
49. R. takes P. And wins.

WHITE. Capt. Kennedy,

1. K. P. 1.
2. Q. P. 2.
3. P. takes P.
4. K. B. to Q.'s 3rd.
5. K. Kt. to B.'s 3rd.
6. Castles.
7. Kt. to K.'s 5th.
8. Kt. takes Kt.
9. Q. B. to K. Kt.'s 5th.
10. Q. B. P. 1.
11. P. takes P.
12. Kt. to Q.'s 2nd.
13. K. Kt. P. 1.
14. Q. B. to K.'s 3rd.
15. Kt. takes Kt.
16. K. B. to Q. B.'s 4th (ch.)
17. P. takes P.
18. Q. to K. R.'s 5th.
19. B. takes B.
20. Q. to K.'s 5th. (c)
21. P. takes Q.
22. K. R. to Q.'s sq.
23. K. P. 1.
24. R. to Q.'s 7th.
25. K. to R.'s sq.
26. K. to Kt.'s sq.
27. K. to B.'s sq.
28. B. to K.'s 2nd. (d)
29. B. takes B.
30. K. to Kt.'s sq.
31. K. to B.'s sq.
32. K. P. 1.
33. Q. R. to K.'s sq.
34. Q. R. to K.'s 3rd.
35. R. to K.'s 5th.
36. R. to K. R.'s 5th.
37. P. takes P.
38. R. to Q.'s 8th.
39. K. to Kt.'s sq.
40. R. to K. R.'s 7th (ch.)
41. R. takes R.
42. R. to Kt.'s 7th (ch.)
43. R. to Kt.'s 5th (ch.)
44. R. takes P.
45. R. to K. Kt.'s 7th (ch.)
46. R. takes P.
47. R. to Q. R.'s 3rd.
48. R. takes P.

(a) Q. B. P. 2 would here have been stronger; it would have given black a passed pawn.

(b) Well played; this puts white still more on the defensive.

(c) White judiciously seeks an exchange of queens, even though it cost him a pawn, because he fears the joint attack from black's rook and bishop upon his king.

(d) His only move to prevent fatal loss.



## IRREGULAR OPENING.

In a match between Messrs. Thompson and Marache, both of the N. Y. Chess-club.

WHITE. Mr. T.

1. P. to Q.'s 4th.
2. Kt. to K. B.'s 3rd.
3. P. to Q. B.'s 4th.
4. P. to K.'s 3rd.
5. Kt. to Q. B.'s 3rd.
6. K. B. to Q.'s 3rd.
7. B. takes P.
8. B. to Q.'s 3rd.
9. P. takes P.
10. Castles.
11. P. to Q. R.'s 3rd.
12. Q. to K.'s 2nd. (c)
13. P. to K. R.'s 3rd.
14. P. to Q. Kt.'s 4th.
15. Q. B. to Kt.'s 2nd.
16. Q. R. to Q. B.'s sq.
17. K. B. to Q. Kt.'s sq.
18. P. to K.'s 4th.
19. Q. Kt. to Q.'s 5th.
20. P. takes Kt.
21. Q. to Q.'s 3rd. (d)
22. Q. to Q.'s 4th.
23. Q. takes Kt.
24. K. R. to K.'s sq.
25. P. to K. Kt.'s 4th.

BLACK. Mr. M

1. P. to K.'s 3rd.
2. P. to Q.'s 4th.
3. P. to Q. B.'s 4th. (a)
4. K. Kt. to B.'s 3rd.
5. P. to Q. R.'s 3rd.
6. Q. P. takes P.
7. P. to Q. Kt.'s 4th.
8. Q. B. to Kt.'s 2nd.
9. K. B. takes P.
10. Q. Kt. to Q.'s 2nd.
11. Q. Kt. to Kt.'s 3rd. (b)
12. Q. to Q. B.'s 2nd.
13. Q. R. to Q.'s sq.
14. B. to Q.'s 3rd.
15. Castles.
16. Q. to K.'s 2nd.
17. P. to K.'s 4th.
18. Q. Kt. to B.'s 5th.
19. Kt. takes Kt.
20. B. takes P.
21. P. to K.'s 5th.
22. Kt. takes Q. B.
23. P. takes Kt.
24. Q. to K. Kt.'s 4th.
25. Q. to K. B.'s 5th.

And white resigned.

(a) The acknowledged best move.

(b) With the intention of capturing the Kt. and doubling his pawns.

(c) Having in view the capture of Kt.'s P.

(d) Miscalculation; white overlooked, by playing Q. to Q.'s 3rd and threatening mate, that black could readily interpose his K.'s P., winning a clear piece; for should white venture to capture the B. he would lose his Q. on the next move.

## ALLGAIER GAMBIT.

Played at the Brooklyn Chess-club, between Mr J Philip and Mr. W. Horner.

WHITE. Mr. Phil'p.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. K. Kt. to B.'s 3rd.
4. P. to K. R.'s 4th.
5. K. Kt. to K.'s 5th.
6. K. B. to Q. B.'s 4th.
7. P. to Q.'s 4th.
8. K. Kt. to Q.'s 3rd.
9. P. to K. Kt.'s 3rd.
10. K. Kt. to K. B.'s 4th.
11. Q. B. takes B
12. Q. to her 3rd.

BLACK. Mr. Horner.

1. P. to K.'s 4th.
2. P. takes B. P.
3. P. to K. Kt.'s 4th.
4. P. to K. Kt.'s 5th.
5. P. to K. R.'s 4th.
6. K. R. to his 2nd.
7. P. to Q.'s 3rd.
8. P. to K. B.'s 6th.
9. K. B. to K. R.'s 3rd.
10. B. takes K. Kt.
11. Q. to K.'s 2nd.
12. K. R. to his sq. (a).

- |                               |                             |
|-------------------------------|-----------------------------|
| 13. Q. Kt. to B.'s 3rd.       | 18. P. to Q. B.'s 3rd.      |
| 14. K. to his B.'s 2nd.       | 14. P. to Q. R.'s 4th. (b)  |
| 15. P. to Q. R.'s 4th.        | 15. Q. Kt. to Q.'s 2nd.     |
| 16. K. R. to K.'s sq.         | 16. Q. Kt. to K. B.'s sq.   |
| 17. Q. B. to K. Kt.'s 5th.    | 17. Q. to her B.'s 2nd. (c) |
| 18. Kt. to Q.'s 5th. (d)      | 18. B. P. takes Kt.         |
| 19. K. P. takes P. (dis. ch.) | 19. K. Kt. to K.'s 2nd.     |
| 20. K. R. takes Kt. (ch.)     | 20. Q. takes K. R.          |
| 21. B. takes Q.               | 21. K. takes B.             |
| 22. R. to K.'s sq. (ch.)      | 22. K. to Q.'s sq.          |
| 23. Q. to K.'s 3rd.           | 23. Kt. to K. Kt.'s 3rd.    |
| 24. B. to Q.'s 3rd.           | 24. B. to Q.'s 2nd.         |
| 25. P. to Q. Kt.'s 3rd.       | 25. K. to Q. B.'s 2nd.      |
| 26. P. to Q. Kt.'s 4th.       | 26. Q. R. to K.'s sq.       |
| 27. B. to K.'s 4th.           | 27. P. to K. B.'s 4th.      |
| 28. Q. to her B.'s 3rd (ch.)  | 28. K. to Q. Kt.'s sq.      |
| 29. B. to Q.'s 3rd.           | 29. P. to K. B.'s 5th.      |
| 30. R. takes R. (ch.)         | 30. R. takes R.             |
| 31. B. takes Kt.              | 31. R. to K.'s 7th (ch.)    |
| 32. K. to B.'s sq.            | 32. P. takes K. Kt. P.      |
| 33. B. to Q.'s 3rd.           | 33. R. to K. R.'s 7th.      |
| 34. K. to Kt.'s sq.           | 34. P. to B.'s 7th (ch.)    |
| 35. K. to B.'s sq.            |                             |

And white resigns.

- (a) Fearing the advance of white's K.'s P.  
 (b) Threatening to win B.  
 (c) Had he played P. to K. B.'s 3rd, white would have replied with P. to K.'s 5th, winning the queen.  
 (d) This sacrifice gives white a strong attack.

### EVANS' GAMBIT.

Game between Messrs. N. Marache and W. D., both of New York.

WHITE. Mr. N. M.

BLACK. Mr. W. D.

- |                             |                        |
|-----------------------------|------------------------|
| 1. P. to K.'s 4th.          | 1. P. to K.'s 4th.     |
| 2. Kt. to K. B.'s 3rd.      | 2. Kt. to Q. B.'s 3rd. |
| 3. B. to Q. B.'s 4th.       | 3. B. to Q. B.'s 4th.  |
| 4. P. to Q. Kt.'s 4th.      | 4. B. takes P.         |
| 5. P. to Q. B.'s 3rd.       | 5. B. to R.'s 4th.     |
| 6. P. to Q.'s 4th.          | 6. P. takes P.         |
| 7. Castles.                 | 7. B. takes P.         |
| 8. Q. to Kt.'s 3rd.         | 8. B. takes R.         |
| 9. B. takes P. (ch.)        | 9. K. to Kt.'s sq.     |
| 10. B. takes Kt.            | 10. R. takes B.        |
| 11. Kt. to Kt.'s 5th.       | 11. P. to Q.'s 4th.    |
| 12. P. takes P.             | 12. Kt. to K.'s 2nd.   |
| 13. P. to Q.'s 6th.         | 13. K. to K.'s sq.     |
| 14. Q. to B.'s 7th (ch.)    | 14. K. to Q.'s 2nd.    |
| 15. P. takes Kt.            | 15. Q. takes P.        |
| 16. Q. takes R.             | 16. P. to Q. B.'s 3rd. |
| 17. B. to Q. R.'s 3rd.      | 17. Q. takes Kt.       |
| 18. Q. to B.'s 7th (ch.)    | 18. K. to Q.'s sq.     |
| 19. B. to Q.'s 6th.         | 19. B. to R.'s 6th.    |
| 20. Q. to Q. B.'s 7th (ch.) |                        |

And mates in three moves.

## CUNNINGHAM GAMBIT.

Between V. Bilguer and Mr. M——t.

WHITE. V. B.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. K. Kt. to B.'s 3rd.
4. K. B. to Q. B.'s 4th.
5. P. to K. Kt.'s 3rd.
6. Castles.
7. K. to R.'s sq.
8. B. takes K. B. P. (ch.)
9. Kt. takes B. (dis. ch.)
10. P. to Q.'s 4th.
11. R. to K. B.'s 3rd.
12. R. takes Kt. (ch.)
13. Q. takes B.
14. K. takes P.
15. Q. Kt. to B.'s 3rd.
16. Q. to K. B.'s 5th (ch.)
17. Q. to Q. B.'s 8th (ch.)
18. Q. takes P. (ch.)
19. Q. to B.'s 8th (ch.)
20. Q. takes P. (ch.)
21. Kt. to K. B.'s 5th.

BLACK. Mr. M.

1. P. to K.'s 4th.
2. P. takes P.
3. K. B. to K.'s 2nd.
4. B. checks.
5. P. takes P.
6. P. takes P. (ch.)
7. P. to Q.'s 3rd.
8. K. takes B.
9. K. Kt. to B.'s 3rd.
10. Q. B. to K. R.'s 6th.
11. B. to K. Kt.'s 5th.
12. Q. takes R.
13. Q. to K. B.'s 8th (ch.)
14. Q. takes Q. B.
15. Q. takes R.
16. K. to his sq.
17. K. to his 2nd.
18. K. to his sq.
19. K. to B.'s 2nd.
20. K. to his sq.

And must win.

## EVANS' GAMBIT.

WHITE. Herr Anderssen.

1. K. P. 2.
2. K. Kt. to B.'s 3rd.
3. K. B. to Q. B.'s 4th.
4. Q. Kt. P. 2.
5. Q. B. P. 1.
6. Castles.
7. Q. P. 2.
8. P. takes P.
9. K. R. P. 1.
10. Q. Kt. to B.'s 3rd.
11. Q. P. 1.
12. Kt. takes Kt.
13. Q. Kt. to K.'s 2nd.
14. K. to R.'s sq.
15. Q. B. to Kt.'s 2nd.
16. Q. to R.'s 4th (ch.)
17. Q. to Q. Kt.'s 3rd.
18. Q. R. to K.'s sq. (a)
19. Q. to K. B.'s 3rd.
20. Q. to K. R.'s 5th.
21. Kt. to K. Kt.'s 3rd.
22. Q. to Q.'s sq.
23. Kt. takes P.
24. K. takes Kt.
25. P. takes B.
26. P. takes P.
27. R. to K.'s 4th. (e)
28. K. B. to Q.'s 3rd.
29. K. B. P. 1. And wins.

BLACK. Mr. Perigal.

1. K. P. 2.
2. Q. Kt. to B.'s 3rd.
3. K. B. to Q. B.'s 4th.
4. B. takes P.
5. B. to Q. B.'s 4th.
6. Q. P. 1.
7. P. takes P.
8. B. to Q. Kt.'s 3rd.
9. K. R. P. 1.
10. K. Kt. to K.'s 2nd.
11. Q. Kt. to K.'s 4th.
12. P. takes Kt.
13. K. B. to Q. B.'s 4th.
14. K. Kt. P. 2.
15. Kt. to K. Kt.'s 3rd.
16. Q. B. to Q.'s 2nd.
17. K. B. to Q.'s 3rd.
18. Castles.
19. K. to R.'s 2nd.
20. K. B. P. 2.
21. Kt. to B.'s 5th.
22. K. Kt. P. 1. (b)
23. Kt. takes Kt.'s P. (c)
24. B. takes Kt.
25. Q. to K. R.'s 5th.
26. R. takes P. (d)
27. Q. R. to K. Kt.'s sq.
28. K. to R.'s sq.

(a) Intending to play K. B. P. 2.

(b) Up to this point Mr. Perigal plays this game with his accustomed skill, and we do not hesitate to pronounce his game superior to that of his formidable opponent.

(c) An unsound sacrifice; he should rather take P. with P., then Kt. with B., followed by Q. to K. R.'s 5th.

(d) Very well played; if white takes R. with P., he checks with R. at K. Kt.'s square, then with Q. at Kt.'s 5th, and then takes B.; and if white plays B. to Q.'s 3rd, the reply would be K. P. 1, and wins.

(e) The only move, it appears.

### QUEEN'S GAMBIT.

BLACK. Mr. Perigal.

1. Q. P. 2.
2. Q. B. P. 2.
3. Q. Kt. to B.'s 3rd.
4. Q. P. 1.
5. K. P. 1.
6. B. takes P.
7. K. Kt. to K.'s 2nd.
8. Q. R. P. 1.
9. Q. Kt. P. 2.
10. Q. B. to Kt.'s 2nd.
11. K. Kt. to Kt.'s 3rd.
12. K. R. P. 1.
13. Q. P. 1 (ch.)
14. K. takes Kt.
15. Q. to K. R.'s 5th.
16. K. to K.'s sq.
17. K. Kt. to K.'s 4th.
18. Q. R. to Q.'s sq.
19. Kt. takes P.
20. B. to Q. R.'s sq.
21. R. to Q.'s 3rd.
22. Q. to K.'s 2nd.
23. Kt. takes B.
24. K. to Q.'s 2nd.
25. K. R. to Q.'s sq.
26. B. takes B.
27. R. to Q.'s 4th.
28. B. to Q. R.'s sq.
29. Q. to K.'s 3rd.
30. K. to K.'s sq.
31. Q. to K. Kt.'s sq. Resigns.

WHITE. Herr Andersen.

1. Q. P. 2.
2. P. takes P.
3. K. P. 2.
4. K. B. to Q. B.'s 4th.
5. K. Kt. to B.'s 3rd.
6. Castles.
7. Q. R. P. 1.
8. Q. Kt. to Q.'s 2nd.
9. K. B. to R.'s 2nd.
10. K. Kt. to Kt.'s 5th.
11. K. B. P. 2.
12. Kt. takes B. P.
13. K. to R.'s sq.
14. Q. to K. R.'s 5th.
15. Q. takes B.
16. K. B. P. 1.
17. B. takes P.
18. P. takes P.
19. Q. to Q. Kt.'s 6th.
20. B. to Q.'s 5th.
21. Kt. to K. B.'s 3rd.
22. Q. to K.'s 3rd.
23. Q. takes Kt.
24. Q. to K. B.'s 4th.
25. B. takes Kt. (ch.)
26. K. P. 1.
27. Q. R. to B.'s sq.
28. K. B. P. 1.
29. P. takes P.
30. Q. R. to B.'s 7th.
31. Kt. to K. Kt.'s 5th.

### PETROFF'S DEFENCE.

BLACK. Mr. Harrwitz.

1. K. P. 2.
2. K. Kt. to B.'s 3rd.
3. Q. Kt. to B.'s 3rd.
4. K. B. to Q. B.'s 4th.
5. Castles.
6. Q. P. 1. (a)
7. P. takes B.
8. K. R. P. 1.
9. Kt. to R.'s 2nd.
10. P. takes P.

WHITE. Mr. Lowenthal.

1. K. P. 2.
2. K. Kt. to B.'s 3rd.
3. K. B. to Q. Kt.'s 5th.
4. Q. P. 1.
5. Castles.
6. B. takes Kt.
7. K. R. P. 1.
8. Q. Kt. to B.'s 3rd.
9. Q. P. 1.
10. Kt. takes P.

11. Q. to K.'s sq. (b)
12. Q. B. to Q.'s 2nd.
13. K. B. P. 1.
14. K. Kt. P. 2.
15. Q. to K. B.'s 2nd.
16. B. takes Kt.
17. B. to Q. Kt.'s 3rd.
18. K. R. to K.'s sq. (c)
19. B. takes B.
20. Q. R. P. 1.
21. Q. takes R.
22. Kt. to B.'s sq.
23. Q. to B.'s 2nd.
24. Q. P. 1.
25. R. to Kt.'s sq.
26. Q. to Q.'s 2nd.
27. Q. to Q.'s sq. (d)
28. Kt. to Q.'s 2nd.
29. Kt. to K.'s 4th.
30. K. to B.'s 2nd.
31. Q. to Q.'s 2nd.
32. R. to K.'s sq. (e)
33. Q. to B.'s sq.
34. Q. to Q. Kt.'s sq. (g)
35. K. to Kt.'s 2nd.

11. R. to K.'s sq.
12. B. to B.'s 4th.
13. Q. to Q.'s 3rd.
14. B. to K.'s 3rd.
15. Kt. to B.'s 5th.
16. P. takes B.
17. Q. R. P. 2.
18. Q. R. P. 1.
19. R. takes B.
20. R. takes R. (ch.)
21. K. to B.'s sq.
22. R. to K.'s sq.
23. Q. to K.'s 4th.
24. Q. to K.'s 7th.
25. Q. to B.'s 5th.
26. R. to K.'s 7th.
27. Q. Kt. P. 1.
28. Q. to R.'s 3rd.
29. R. to K.'s 6th.
30. Q. to B.'s 5th.
31. Q. to Q.'s 4th.
32. Kt. to R.'s 4th. (f)
33. Kt. to B.'s 5th.
34. R. takes K. B. P. (ch.)
35. R. to K.'s 6th. And wins.

Duration, seven hours and a half

- (a) Kt. to Q.'s 5th would have been far better.  
 (b) Better at once to have played Q. B. to Q.'s 2nd.  
 (c) Q. R. to Kt.'s sq. would have been the proper move; if, then, white defends his Q. Kt. P., black might play Q. R. P. 2.  
 (d) Better than to Q.'s 3rd. or taking P.  
 (e) Q. to Q. B.'s sq. and then Q. to Kt.'s 2nd looks more promising, since the Kt. moved, white would lose his Q. R. P.  
 (f) Well played; this brings his Kt. into a very commanding position.  
 (g) An unaccountable oversight.

### SICILIAN OPENING.

Between Messrs. Anderssen and Staunton.

WHITE. Mr. A.

BLACK. Mr. S.

1. P. to K.'s 4th.
2. P. to Q.'s 4th.
3. Kt. to K. B.'s 3rd.
4. Kt. takes P.
5. Kt. to Q. B.'s 3rd
6. B. to K.'s 3rd.
7. B. to Q.'s 3rd.
8. Castles.
9. Q. to K. R.'s 5th.
10. P. to K.'s 5th.
11. Q. R. to K.'s sq.
12. P. to K. B.'s 4th.
13. Kt. to K.'s 4th.
14. B. takes B.
15. Kt. takes Kt.
16. P. to K. Kt.'s 4th.
17. K. to R.'s sq.
18. R. to K. B.'s 3rd.

1. P. to Q. B.'s 4th.
2. P. takes P.
3. P. to K.'s 3rd.
4. B. to Q. B.'s 4th.
5. P. to Q. R.'s 3rd.
6. B. to Q. R.'s 2nd.
7. Kt. to K.'s 2nd.
8. Castles.
9. Kt. to K. Kt.'s 3rd
10. Q. to her B.'s 2nd.
11. P. to Q. Kt.'s 4th.
12. B. to Q. Kt.'s 2nd.
13. Q. B. takes Kt.
14. Kt. to Q. B.'s 3rd.
15. P. takes Kt.
16. Q. R. to Q.'s sq.
17. P. to Q. B.'s 4th.
18. Q. to Q. R.'s 4th.

19. Q. R. to K. B.'s sq.
20. B. to Q.'s 3rd.
21. R. to K. R.'s 3rd.
22. P. to K. Kt.'s 5th.
23. P. takes R.
24. Q. R. to K. B.'s 3rd.
25. P. takes P.
26. P. checks.
27. Q. to Kt.'s 5th.
28. Q. checks.
29. P. to K. B.'s 5th.
30. B. to K. R.'s 6th.
31. K. moves.
32. R. to K. B.'s 2nd.

19. Q. to R.'s 5th.
  20. Q. takes Q. R. P.
  21. P. to K. R.'s 3rd.
  22. R. takes B.
  23. Q. checks.
  24. Kt. to K.'s 2nd.
  25. P. to K. Kt.'s 3rd.
  26. K. to R.'s sq.
  27. Kt. to K. B.'s 4th.
  28. Kt. to Kt.'s 2nd.
  29. Q. to Q. Kt.'s 6th.
  30. Q. to Q.'s 8th (ch.)
  31. Q. to K.'s 7th (ch.)
- And black resigns

### PHILIDOR'S DEFENCE.

By Philidor.

#### WHITE.

1. P. to K.'s 4th.
2. K. Kt. to B.'s 3rd.
3. P. to Q.'s 4th.
4. P. takes K.'s P.
5. Kt. to Kt.'s 5th.
6. P. to K. B.'s 4th.
7. P. to Q. B.'s 4th.
8. Q. Kt. to B.'s 3rd.
9. P. to K. R.'s 4th.
10. K. Kt. to R.'s 3rd.
11. Q. Kt. to Q. R.'s 4th.
12. B. to Q.'s 2nd.
13. Q. takes B.
14. P. to Q. B.'s 5th.
15. P. takes P. (in passing).
16. P. to Q. Kt.'s 3rd.
17. B. to K.'s 2nd.
18. K. Kt. to his sq.
19. K. R. to his 2nd.
20. Q. to her Kt.'s 2nd.
21. B. to K. B.'s 3rd.
22. Castles on Q.'s side.
23. P. takes K. R.
24. P. to Q. R.'s 3rd.
25. K. to Q. Kt.'s sq.
26. Q. to Kt.'s 4th.
27. Q. to K. B.'s 4th.
28. Q. takes K. Kt.

#### BLACK.

1. P. to K.'s 4th.
2. P. to Q.'s 3rd.
3. P. to K. B.'s 4th.
4. K. B. P. takes K. P.
5. P. to Q.'s 4th.
6. K. B. to Q. B.'s 4th.
7. P. to Q. B.'s 3rd.
8. K. Kt. to K.'s 2nd.
9. P. to K. R.'s 3rd.
10. Castles.
11. B. to Q. Kt.'s 5th (ch.)
12. B. takes B. (ch.)
13. P. to Q.'s 5th.
14. P. to Q. Kt.'s 4th.
15. Q. R.'s P. takes P.
16. Q. B. to K.'s 3rd.
17. Kt. to K. B.'s 4th.
18. K. Kt. to Kt.'s 6th.
19. P. to K.'s 6th.
20. P. to Q.'s 6th.
21. K.'s R. takes P.
22. K.'s R. takes Kt.
23. Q.'s R. takes P.
24. R. to Q. B.'s 5th (ch.)
25. R. to Q. B.'s 7th.
26. Q. Kt. to R.'s 3rd.
27. Q. Kt. to B.'s 4th.

And black mates in two moves.

### SALVIO GAMBIT.

Between Messrs. V. H. der Laza and H., of Berna.

#### WHITE. Mr. H.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. K. Kt. to B.'s 3rd.
4. K. B. to Q. B.'s 4th.

#### BLACK. V. H. der L.

1. P. to K.'s 4th.
2. P. takes P.
3. P. to K. Kt.'s 4th.
4. P. to K. Kt.'s 5th.

5. Kt. to K.'s 5th
6. K. to B.'s sq.
7. P. to Q.'s 4th.
8. P. to K. Kt.'s 3rd.
9. K. to B.'s 2nd.
10. K. to his 3rd.
11. Kt. to Q.'s 3rd.
12. Kt. to K. B.'s 4th.
13. K. to Q.'s 3rd.
14. Q. B. takes B.
15. Q. Kt. to B.'s 3rd.
16. Q. B. to Q.'s 6th.
17. B. takes Kt. (ch.)
18. P. to K. R.'s 3rd.
19. B. takes Q. Kt. P.
20. K. to his 3rd.
21. Q. to K. Kt.'s sq.
22. Q. takes P. (ch.)
23. Q. takes doubled P.

5. Q. to R.'s 5th (ch.)
6. K. Kt. to R.'s 3rd.
7. P. to K. B.'s 6th.
8. Q. to R.'s 6th (ch.)
9. Q. to K. Kt.'s 7th (ch.)
10. P. to K. B.'s 3rd.
11. K. Kt. to B.'s 2nd.
12. K. B. to K. R.'s 3rd.
13. B. takes Kt.
14. P. to Q. B.'s 3rd.
15. Castles.
16. P. to Q. Kt.'s 4th.
17. R. takes B.
18. P. to Q. Kt.'s 5th.
19. Q. B. to R.'s 3rd (ch.)
20. Q. takes K. Kt.'s P.
21. Q. to her B.'s 2nd.
22. R. to K. Kt.'s 2nd.

And wins.

### COCHRANE GAMBIT.

Between Messrs. La Bourdonnais and Cochrane.

WHITE. M. La B.

BLACK. Mr. C.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. K. Kt. to B.'s 3rd.
4. K. B. to Q. B.'s 4th.
5. Kt. to K.'s 5th.
6. K. to B.'s sq.
7. P. to K. Kt.'s 3rd.
8. K. to B.'s 2nd.
9. K. to his 3rd.
10. K. to Q.'s 3rd.
11. B. takes P.
12. P. to Q. B.'s 3rd.
13. B. takes K. B. P. (ch.)
14. K. B. to Q. Kt.'s 3rd.
15. K. to B.'s 2nd.
16. Q. to K. B.'s sq.
17. Q. takes Q.
18. P. to Q.'s 3rd.
19. R. to K. Kt.'s sq.
20. Q. B. takes B.
21. R. takes P.
22. Kt. takes Kt.
23. K. to B.'s sq.
24. Q. Kt. to Q.'s 2nd.
25. K. B. to Q.'s sq.
26. K. R. to Kt.'s sq.
27. P. to Q. Kt.'s 3rd.
28. R. takes B.
29. Kt. takes Kt.
30. K. takes R.

1. P. to K.'s 4th.
2. P. takes P.
3. P. to K. Kt.'s 4th.
4. P. to K. Kt.'s 5th.
5. Q. to K. R.'s 5th (ch.)
6. P. to K. B.'s 6th.
7. Q. to K. R.'s 6th (ch.)
8. Q. to Kt.'s 7th (ch.)
9. B. to K. R.'s 3rd (ch.)
10. P. to Q.'s 4th.
11. Q. Kt. to R.'s 3rd.
12. P. to Q. B.'s 3rd.
13. K. to his 2nd.
14. Q. Kt. to B.'s 4th (ch.)
15. Q. Kt. takes K. P.
16. Q. B. to K. B.'s 4th.
17. Kt. to B.'s 7th (dis. ch.)
18. P. takes Q.
19. Q. R. to Q.'s sq.
20. K. Kt. takes B.
21. Kt. takes Q.'s P.
22. B. takes Kt. (ch.)
23. K. R. to B.'s sq.
24. K. Kt. to B.'s 4th.
25. Kt. to K.'s 6th.
26. B. to K. B.'s 8th.
27. K. R. to B.'s 7th.
28. Kt. takes R.
29. Q. R. takes B. (ch.)
30. R. takes Kt. (ch.)

And wins.

## CENTRE COUNTER-GAMBIT.

Between Mr. H. of Berlin and V. H. der Laza.

WHITE. Mr. H.

BLACK. V. H. der L.

1. P. to K.'s 4th.
2. P. takes P.
3. B. checks.
4. B. to Q. B.'s 4th.
5. B. to Q. Kt.'s 3rd.
6. P. to K. B.'s 3rd.
7. Q. to K.'s 2nd.
8. P. to Q. B.'s 4th.
9. Q. Kt. to B.'s 3rd.
10. P. takes Q.'s P.
11. Q. to K.'s 5th.
12. Q. to her 4th.
13. Q. to K.'s 3rd.
14. Kt. to Q. R.'s 4th.
15. P. to Q.'s 6th.
16. P. to Q. R.'s 3rd.
17. Q. R. P. takes P.
18. Q. to her B.'s 3rd.
19. P. to Q.'s 4th.
20. B. takes Kt.
21. K. Kt. to K.'s 2nd.
22. K. Kt. to K. B.'s 4th.
23. K. to B.'s 2nd.
24. P. to K. Kt.'s 4th.
25. Q. to K.'s 3rd.
26. P. to K. R.'s 4th.
27. K. Kt. to R.'s 5th.
28. Q. to K.'s 4th.
29. Q. to her 5th (ch.)
30. P. to K. Kt.'s 5th.
31. K. R. to Q.'s sq.
32. Q. takes K. B.
33. K. to Kt.'s sq.
34. K. to R.'s sq.
35. K. to Kt.'s 2nd.
36. K. to R.'s sq.

1. P. to Q.'s 4th.
2. K. Kt. to B.'s 3rd.
3. B. to Q.'s 2nd.
4. P. to Q. Kt.'s 4th.
5. B. to K. Kt.'s 5th.
6. B. to his own sq.
7. P. to Q. R.'s 3rd.
8. P. to Q. B.'s 3rd.
9. P. takes Q.'s P.
10. B. to Q. Kt.'s 2nd.
11. Q. Kt. to Q.'s 2nd.
12. Q. to her Kt.'s 3rd.
13. P. to Q. Kt.'s 5th.
14. Q. to her R.'s 4th.
15. Q. B. to his 3rd.
16. P. to K.'s 3rd.
17. Q. takes P.
18. Q. takes P.
19. K. Kt. to Q.'s 4th.
20. Q. takes B.
21. B. to Q. Kt.'s 4th.
22. Q. to K. B.'s 4th.
23. K. B. to Q.'s 3rd.
24. Q. to K. B.'s 3rd.
25. Castles on K.'s side.
26. P. to K.'s 4th.
27. Q. to K. Kt.'s 3rd.
28. P. to K. B.'s 4th.
29. K. to R.'s sq.
30. P. to K. B.'s 5th.
31. Q. takes Kt.
32. Q. takes K. R. P. (ch.)
33. Q. takes P. (ch.)
34. Q. to R.'s 5th (ch.)
35. Q. to Kt.'s 6th (ch.)
36. K. R. to B.'s 4th.

And white loses the game.

## IRREGULAR OPENING.

Between Mr. Horwitz and Mr. Staunton.

WHITE Mr. H.

BLACK. Mr. S.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. K. Kt. to B.'s 3rd.
4. P. takes P.
5. K. B. to K.'s 2nd.
6. P. to Q. B.'s 3rd.
7. P. to Q.'s 3rd.
8. P. to K. Kt.'s 3rd.
9. Q. Kt. to R.'s 3rd.
10. Q. Kt. to B.'s 2nd.
11. P. to Q.'s 4th.
12. Castles.

1. P. to Q. B.'s 4th.
2. P. to K.'s 3rd.
3. P. to Q.'s 4th.
4. P. takes P.
5. K. B. to Q.'s 3rd.
6. Q. Kt. to B.'s 3rd.
7. Q. to B.'s 2nd.
8. K. Kt. to B.'s 3rd.
9. P. to Q. R.'s 3rd.
10. Castles.
11. K. R. to K.'s sq.
12. Q. B. to Q.'s 2nd.



13. K. to Kt.'s 2nd.
14. K. R. to K.'s sq.
15. K. B. to his sq.
16. R. takes R.
17. P. to Q. Kt.'s 3rd.
18. Q. Kt. takes P.
19. K. B. to Q.'s 3rd.
20. Q. B. to Kt.'s 2nd
21. Q. to B.'s 2nd.
22. Kt. takes B.
23. P. takes Kt.
24. Q. to Q. Kt.'s sq.
25. K. to Kt.'s sq.
26. Q. to K.'s sq.
27. R. to Q. B.'s sq.
28. K. B. to B.'s sq.
29. P. takes P.
30. Q. to her 2nd.
31. R. to B.'s 8th.
32. R. to Q.'s 8th.
33. Q. to K. B.'s 4th.
34. K. to Kt.'s 2nd.
35. R. to K. Kt.'s 8th (ch.)

13. K. R. to K.'s 2nd.
14. Q. R. to K.'s sq.
15. Q. to her Kt.'s 3rd.
16. R. takes R.
17. P. takes Q. P.
18. Q. B. to K. Kt.'s 5th.
19. K. Kt. to K.'s 5th.
20. K. B. to Q. B.'s 4th.
21. K. B. takes Q. Kt.
22. Kt. takes Kt.
23. R. to Q. B.'s 2nd.
24. Q. B. to K. B.'s 6th (ch.)
25. P. to K. B.'s 4th.
26. R. to K.'s 2nd.
27. K. to B.'s 2nd.
28. P. to K. Kt.'s 4th.
29. K. Kt. takes P. at his 4th
30. K. to Kt.'s 3rd.
31. Q. to K.'s 3rd.
32. B. to K. Kt.'s 5th.
33. Kt. to K. B.'s 6th (ch.)
34. Q. to K.'s 8th.
35. K. to R.'s 4th.

White surrenders.

#### IRREGULAR OPENING.

Between Mr. Staunton and M. St. Amant.

WHITE. Mr. S.

1. P. to Q. B.'s 4th.
2. P. to K.'s 4th.
3. P. to Q.'s 4th.
4. K. P. takes P.
5. Q. Kt. to B.'s 3rd.
6. K. Kt. to B.'s 3rd.
7. K. B. to Q.'s 3rd.
8. Castles.
9. Q. B. to K.'s 3rd.
10. P. to Q. Kt.'s 3rd.
11. K. to R.'s sq.
12. Q. Kt. to K.'s 2nd.
13. Q. B. to K. B.'s 4th.
14. Kt. takes B.
15. Q. Kt. takes Kt.
16. K. B. to K.'s 2nd.
17. K. R. to K.'s sq.
18. Kt. to his sq.
19. R. takes B.
20. Q. to her 3rd.
21. Kt. to B.'s 3rd.
22. P. to K. R.'s 3rd.
23. Kt. to K.'s 5th.
24. R. takes R.
25. R. takes R. (ch.)
26. K. to Kt.'s sq.
27. R. to K.'s 2nd.
28. Q. R. to Q.'s sq.
29. K. R. to Q.'s 2nd.
30. P. to Q. R.'s 4th. Resigned.

BLACK. M. St. A.

1. P. to K.'s 3rd.
2. P. to Q. B.'s 3rd.
3. P. to Q.'s 4th.
4. K. P. takes P.
5. K. Kt. to B.'s 3rd.
6. K. B. to K.'s 2nd.
7. Castles.
8. Q. B. to K. Kt.'s 5th.
9. Q. Kt. to Q.'s 2nd.
10. P. to K. R.'s 3rd.
11. K. B. to Q. Kt.'s 5th.
12. K. B. to Q.'s 3rd.
13. B. takes B.
14. K. Kt. to K. R.'s 4th.
15. B. takes Q. Kt.
16. K. R. to K.'s sq.
17. Q. to her B.'s 2nd.
18. B. takes B.
19. Kt. to K. B.'s 3rd.
20. Kt. to K. Kt.'s 5th.
21. K. R. to K.'s 5th.
22. Q. R. to K. R.'s sq.
23. Kt. takes Kt.
24. Kt. takes Q.
25. K. to R.'s 2nd.
26. Q. to K. B.'s 5th.
27. Q. takes Q. P.
28. P. takes P.
29. P. to Q. Kt.'s 4th.
30. P. to Q. R.'s 3rd.

## GAMES AT ODDS.

## SICILIAN GAME.

Mr Staunton gives the odds of the pawn and move to Mr. Buckle.

[In each of these two games, the king's bishop's pawn of white must be removed.]

BLACK. Mr. B.	WHITE. Mr. S.
1. P. to K.'s 4th.	1. Q. Kt. to B.'s 3rd.
2. P. to Q.'s 4th.	2. P. to Q.'s 4th.
3. P. to K.'s 5th.	3. Q. B. to K.'s 3rd.
4. K. Kt. to B.'s 3rd.	4. Q. B. to K. Kt.'s 5th.
5. Q. B. to K.'s 3rd.	5. P. to K.'s 3rd.
6. K. B. to Q.'s 3rd.	6. Q. to K.'s 2nd.
7. Q. Kt. to Q.'s 2nd.	7. P. to K. Kt.'s 3rd.
8. P. to K. R.'s 3rd.	8. B. takes Kt.
9. Kt. takes B.	9. B. to R.'s 3rd.
10. Q. to her 2nd.	10. B. takes B.
11. Q. takes B.	11. Q. checks.
12. P. to Q. B.'s 3rd.	12. Q. takes Kt. P.
13. Castles.	13. Q. to her R.'s 6th.
14. Kt. to K. Kt.'s 5th.	14. Q. to K.'s 2nd.
15. B. to K.'s 2nd.	15. K. Kt. to R.'s 3rd.
16. Q. to her 2nd.	16. K. Kt. to B.'s 4th.*
17. Q. R. to Kt.'s sq.	17. P. to Q. Kt.'s 3rd.
18. B. to Q. Kt.'s 5th.	18. Q. to her 2nd.
19. P. to Q. B.'s 4th.	19. P. to Q. R.'s 3rd.
20. P. takes Q. P.	20. P. takes B.
21. P. takes Kt.	21. Q. takes Q. B. P.
22. Q. to K. B.'s 4th.	22. Q. R. to his 5th.
23. K. R. to Q.'s sq.	23. Castles.
24. Kt. to K.'s 4th.	24. K. to Kt.'s 2nd.
25. Kt. to B.'s 6th.	25. Q. R. to B.'s 5th.
26. P. to K. R.'s 4th.	26. Kt. to K.'s 2nd.
27. Q. to Kt.'s 5th.	27. Kt. to Q.'s 4th.
28. Kt. to Kt.'s 4th.	28. Kt. to K. B.'s 5th.
29. P. to Q.'s 5th.	29. Kt. takes P.
30. Q. to R.'s 6th (ch.)	30. K. to Kt.'s sq.
31. Kt. to B.'s 6th (ch.)	31. R. takes Kt.
32. P. takes R.	32. Kt. takes P.
33. R. checks.	33. Kt. to K.'s sq.
34. Q. R. to Q.'s sq.	34. R. to K. Kt.'s 5th.
35. P. to K. Kt.'s 3rd.	35. R. to Q. B.'s 5th.
36. K. R. to Q.'s 7th. And wins.	

Between the same players, at the same odds.

BLACK. Mr. B.	WHITE. Mr. S.
1. P. to K.'s 4th.	1. Q. Kt. to B.'s 3rd.
2. P. to Q.'s 4th.	2. P. to Q.'s 4th.
3. P. to K.'s 5th.	3. B. to K. B.'s 4th.
4. P. to K. Kt.'s 4th.	4. B. to K. Kt.'s 3rd.
5. P. to K. R.'s 4th.	5. P. to K.'s 3rd.

6. P. to K. R.'s 5th.
7. P. to K. B.'s 4th.
8. R. P. takes P.
9. B. to Q.'s 3rd.
10. Q. takes B.
11. P. to K. B.'s 5th.
12. Q. to K. R.'s 3rd.
13. P. takes K. P.
14. Kt. to K.'s 2nd.
15. Kt. to K. B.'s 4th.
16. Kt. takes K. R. P.
17. P. to Q. B.'s 3rd.
18. K. to Q.'s sq.

6. B. to K. B.'s 2nd.
7. P. to K. Kt.'s 3rd.
8. B. takes P.
9. B. takes B.
10. Kt. to K. R.'s 3rd.
11. Kt. takes Kt. P.
12. P. to K. R.'s 4th.
13. Q. to K.'s 2nd.
14. Q. takes P.
15. Q. to B.'s 4th.
16. Castles.
17. Q. to K.'s 5th (ch.)
18. Q. takes R. (ch.)

And black resigned.

Herr Harrwitz plays two games simultaneously with out seeing the board or men in either game—one game against Messrs. Henderson, Mathews, and Westland, and one as follows, both of which he won, giving P. and two moves.

Herr Harrwitz against Messrs. Baker, Smith, and Dr. Geddes, in consultation.

[Remove black king's bishop's pawn from the board.]

WHITE. The Allies.

1. K. P. 2.
2. Q. P. 2.
3. K. B. to Q.'s 3rd.
4. K. Kt. to B.'s 3rd.
5. Kt. takes P.
6. Q. B. P. 1.
7. Castles.
8. Q. to K.'s 2nd.
9. Q. Kt. to Q.'s 2nd.
10. Q. Kt. to Q. Kt.'s 3rd.
11. K. B. P. 2.
12. K. P. 1.
13. Q. to K. Kt.'s 4th.
14. Kt. takes Kt.
15. P. takes P.
16. Q. B. to K. B.'s 4th.
17. Q. R. to K.'s sq.
18. Q. Kt. P. 1.
19. B. to Q.'s 2nd.
20. R. takes R.
21. K. to R.'s sq.
22. Q. to K. Kt.'s 3rd.
23. Kt. to K. B.'s 3rd.
24. Q. B. P. 1.
25. R. takes B.
26. B. to K. B.'s 4th.
27. R. takes B.
28. Q. to K. B.'s 2nd.
29. R. to K.'s 4th.
30. R. to K.'s sq.

BLACK. Herr Harrwitz.

- 1.
2. K. P. 1.
3. Q. B. P. 2.
4. P. takes P.
5. Q. to Q. R.'s 4th (ch.)
6. Kt. to Q. B.'s 3rd.
7. Q. R. P. 1.
8. K. Kt. P. 1. (α)
9. B. to K. Kt.'s 2nd.
10. Q. to Q. B.'s 2nd.
11. K. Kt. to K.'s 2nd.
12. Q. P. 1.
13. Kt. takes Kt.
14. P. takes P.
15. Q. B. to Q.'s 2nd.
16. Castles on K.'s side.
17. Q. to Q. Kt.'s 3rd.
18. Kt. to Q.'s 4th.
19. R. takes R. (ch.)
20. R. to K.'s sq.
21. Kt. to K.'s 2nd.
22. Q. to Q. B.'s 2nd.
23. B. to Q. B.'s 3rd.
24. B. takes Kt.
25. B. takes P.
26. B. takes B.
27. Kt. to B.'s 4th.
28. Q. to K.'s 4th.
29. Q. to Q. R.'s 3th (ch.)
30. Q. to Q.'s 5th.

81. Q. takes Q.
82. B. to K's 4th.
83. K. R. P. 1.
84. K. to R.'s 2nd.
85. K. R. P. 1.
86. K. R. P. 1.
87. K. Kt. P. 2.
88. K. to K. Kt.'s 3rd.
89. P. takes P.
40. R. takes Kt.
41. R. to K.'s 3rd.
42. Q. R. P. 2.
43. K. to B.'s 3rd. (c)
44. K. to Kt.'s 3rd.
45. K. to B.'s 3rd.
46. K. to K.'s 4th.
47. K. to B.'s 3rd.
48. K. to K.'s 4th.
49. R. to K. B.'s 3rd. (e)
50. K. to K.'s 3rd.
51. K. to K.'s 2nd.

81. Kt. takes Q.
82. Q. Kt. P. 1.
83. K. to B.'s 2nd.
84. K. to K.'s 2nd.
85. Kt. to B.'s 4th.
86. K. to B.'s 3rd.
87. Kt. to Q.'s 3rd.
88. R. to Q.'s sq. (b)
39. Kt. takes B. (ch.)
40. P. takes P.
41. R. to Q.'s 7th.
42. K. Kt. P. 1.
43. R. to K. R.'s 7th.
44. R. to Q. Kt.'s 7th.
45. K. P. 1.
46. K. to K.'s 3rd.
47. Q. R. P. 1.
48. R. to K. B.'s 7th (d)
49. R. to K. Kt.'s 7th.
50. R. takes P.
51. K. P. 1.

And white resigned. This game lasted nearly six hours.

- (a) To prevent the attack which white threatens by checking with Q after pushing on K.'s P.
- (b) With the intention of taking B. with Kt., and afterwards playing R. to Q.'s 7th.
- (c) From this point white endeavors, if possible, to draw the game.
- (d) Black's manœuvring with the rook is highly ingenious.
- (e) K. to Q.'s 3rd is the correct move, but the game is already lost, as white cannot prevent his antagonist from gaining the K. Kt.'s P.

Herr Harwitz was the victor in both games; and this result was not the less astonishing to the on-lookers from the fact that during the games the talented player, who sat out of sight of the boards, entered freely into conversation with several gentlemen, and amused himself by reading Lever's novel of the Dodd Family Abroad!

Mr. Staunton gives Mr. Stanley, of the New York Chess-club, the odds of pawn and two moves.

[Remove white king's bishop's pawn from the board.]

BLACK. Mr. Stanley.

1. P. to K.'s 4th.
2. P. to Q.'s 4th.
3. K. B. to Q.'s 3rd.
4. P. to K.'s 5th.
5. P. to Q. B.'s 3rd.
6. K. Kt. to B.'s 3rd.
7. P. to K. R.'s 4th.
8. Q. B. P. takes P.
9. P. to K. R.'s 5th.
10. R. P. takes P.
11. Q. P. takes P.
12. B. to Q. Kt.'s 5th (ch.)
13. Castles.
14. Q. to K.'s 2nd.
15. Q. Kt. to R.'s 3rd.
16. Q. Kt. to B.'s 4th.

WHITE. Mr. Staunton.

- 1.
2. P. to K.'s 3rd.
3. P. to Q. B.'s 4th.
4. P. to K. Kt.'s 3rd.
5. Q. Kt. to B.'s 3rd.
6. P. to Q.'s 3rd.
7. Q. B. P. takes P.
8. Q. P. takes K. P.
9. B. to K. Kt.'s 2nd.
10. P. to K. R.'s 3rd.
11. Q. Kt. takes P.
12. Q. Kt. to Q.'s 2nd.
13. K. Kt. to K.'s 2nd.
14. Q. to Q. Kt.'s 3rd.
15. Castles.
16. Q. takes B.

17. Q. takes P. (ch.)
18. Q. Kt. to Q.'s 6th.
19. Q. takes K. Kt.
20. P. takes Kt.
21. Kt. to K. B.'s 7th (ch.)
22. Q. takes R.
23. B. takes K. R. P.
24. Q. takes Q. B.
25. Q. to K.'s 6th.
26. Q. to Q. B.'s 8th (ch.)
27. K. R. to K.'s sq.
28. K. to B.'s sq.
29. Q. to K.'s 6th.
30. Q. to K.'s 5th (ch.)
31. Q. to K. B.'s 5th.
32. R. to K.'s 8th (ch.)
33. Q. to K. Kt.'s 4th.
34. Q. to K. Kt.'s sq.
35. Q. R. to K.'s sq.
36. R. takes B. (ch.)
37. Q. takes R. (ch.)
38. K. R. to K. B.'s 4th.
39. K. to his Kt.'s 2nd.
40. Q. R. to K. Kt.'s sq.
41. K. to B.'s sq. (dis. ch.)
42. P. to Q. R.'s 4th.
43. Q. R. to K. Kt.'s 2nd.
44. K. to K.'s 2nd.
45. K. R. takes P.
46. K. R. to K. Kt.'s 4th

17. K. to R.'s sq.
18. Q. Kt. to K.'s 4th.
19. Q. Kt. takes Kt. (ch.)
20. Q. to K. R.'s 4th.
21. R. takes Kt.
22. B. to K. B.'s 4th.
23. Q. takes B.
24. R. to K. B.'s sq.
25. R. to K. B.'s 3rd.
26. B. interposes.
27. R. takes P. (ch.)
28. R. to K. Kt.'s sq.
29. R. to K. Kt.'s 3rd.
30. B. to K. Kt.'s 2nd.
31. R. to K. B.'s 3rd.
32. B. interposes.
33. Q. to R.'s 8th (ch.)
34. Q. to K. R.'s 4th.
35. R. to K. Kt.'s 3rd.
36. K. to Kt.'s 2nd.
37. Q. takes Q.
38. Q. to Q.'s 6th (ch.)
39. Q. to Q. Kt.'s 4th.
40. Q. to K. R.'s 4th.
41. K. to R.'s 2nd.
42. P. to Q. Kt.'s 4th.
43. Q. to K. R.'s 8th (ch.)
44. P. takes R.'s P.
45. P. to Q. R.'s 3rd.

And in a few moves white surrendered.

### KING'S BISHOP'S OPENING.

Mr. Staunton gives Mr. Wiel the odds of the queen's knight.

[Remove black's queen's knight from the board.]

BLACK. Mr. S.

WHITE. Mr. W.

1. P. to K.'s 4th.
2. K. B. to Q. B.'s 4th.
3. P. to Q.'s 4th.
4. P. to K. B.'s 4th.
5. R. takes B.
6. P. to K. Kt.'s 3rd.
7. Q. B. to K.'s 3rd.
8. P. takes P.
9. B. takes K. B. P. (ch.)
10. Q. to her 5th (ch.)
11. Q. takes Kt.
12. Castles.
13. Q. to K. Kt.'s 4th.
14. Q. takes K. P.
15. Q. R. to K.'s sq.

1. P. to K.'s 4th.
2. K. B. to Q. B.'s 4th.
3. B. takes Q. P.
4. B. takes Kt.
5. Q. to K. R.'s 5th (ch.)
6. Q. takes K. R. P.
7. K. Kt. to B.'s 3rd.
8. Kt. takes K. P.
9. K. takes B.
10. K. to his sq.
11. Q. Kt. to B.'s 3rd.
12. P. to Q. Kt.'s 3rd.
13. Kt. takes K. P.
14. Kt. to K. B.'s 2nd.

And white surrendered.

## EVANS' GAMBIT.

Mr. Staunton gives Mr. Harrwitz the odds of queen's rook, Mr. H. playing this game and another at the same time with Mr. Kieseritzky, without seeing the board or men in either game.

[Before playing over this game, remove black's Q.'s R. from the board.]

BLACK. Mr. S.	WHITE. Mr. H.
1. P. to K.'s 4th.	1. P. to K.'s 4th.
2. K. Kt. to B.'s 3rd.	2. Q. Kt. to B.'s 3rd.
3. K. B. to Q. B.'s 4th.	3. K. B. to Q. B.'s 4th.
4. P. to Q. Kt.'s 4th.	4. B. takes Q. Kt. P.
5. P. to Q. B.'s 3rd.	5. B. to R.'s 4th.
6. Castles.	6. P. to Q.'s 3rd.
7. P. to Q.'s 4th.	7. P. takes P.
8. Kt. takes P.	8. K. Kt. to B.'s 3rd.
9. Q. to her R.'s 4th.	9. K. B. to Q. Kt.'s 3rd.
10. P. to K.'s 5th.	10. P. takes P.
11. Kt. takes Q.'s Kt.	11. P. takes Kt.
12. Q. B. to Q. R.'s 3rd.	12. Q. B. to Q.'s 2nd.
13. Q. to her Kt.'s 3rd.	13. Kt. to Q.'s 4th.
14. B. takes Kt.	14. P. takes B.
15. Q. takes P.	15. Q. B. to K.'s 3rd.
16. Q. to her B.'s 6th (ch.)	16. B. to Q.'s 2nd.
17. Q. to her 5th.	17. P. to K. B.'s 3rd. (a)
18. R. to Q.'s sq.	18. Q. to Q. B.'s sq. (b)
19. Q. Kt. to Q.'s 2nd.	19. Q. B. to K.'s 3rd.
20. Q. to B.'s 6th (ch.)	20. K. to B.'s 2nd.
21. Q. to K.'s 4th.	21. Q. B. to K. B.'s 4th.
22. Q. to Q. Kt.'s 4th.	22. K. R. to K.'s sq.
23. Kt. to Q. B.'s 4th.	23. Q. R. to Q. Kt.'s sq.
24. Q. to R.'s 4th.	24. Q. to K.'s 3rd.
25. P. to K. R.'s 3rd.	25. Q. R. to Q.'s sq.
26. R. to K.'s sq.	26. Q. R. to Q.'s 6th.
27. Kt. takes B.	27. Q. R. P. takes Kt.
28. P. to K. Kt.'s 4th.	28. B. to K. Kt.'s 3rd.
29. P. to K. B.'s 4th.	29. Q. takes Q. R. P.
30. Q. to her B.'s 6th	30. Q. takes B.
31. P. to K. B.'s 5th.	31. Q. to her B.'s 4th (ch.)
32. Q. takes Q.	32. P. takes Q.
33. P. takes B. (ch.)	33. K. takes P.
34. K. to Kt.'s 2nd.	34. R. takes Q. B. P.
35. R. to Q.'s sq.	35. K. R. to Q. R.'s sq.
36. R. to Q.'s 2nd.	36. K. R. to Q. R.'s 6th.
37. P. to K. R.'s 4th.	37. Q. R. to K. Kt.'s 6th (c)
38. K. to R.'s 2nd.	38. R. takes K. Kt. P.
39. P. to K. R.'s 5th (ch.)	39. K. takes P.
40. R. to Q. B.'s 2nd.	40. K. to R.'s 5th.
41. K. to R.'s sq.	41. K. R. to R.'s 6th (ch.)
42. R. to K. R.'s 2nd.	42. Q. R. to K. B.'s 5th.
43. E. to Kt.'s sq.	43. R. takes R.
44. K. takes R.	

And Mr. Harrwitz announced mate in four more moves.

(a) Conceive the mental labor of Mr. Harrwitz in baffling such an attack as black has maintained, and carrying on a still more arduous game at the same time, and all without the aid of even a chequered board!

(b) These are the best possible moves, we believe.

**GAME PLAYED BETWEEN THE EMPEROR NAPOLEON AND  
THE AUTOMATON CHESS-PLAYER.**

When Napoleon entered Berlin, in 1806, somebody thought of the neglected Turk, and Mr. Mæzel, a clever mechanic, was ordered to inspect and repair the dusty old enigma. From cob-webbed dreams of King Fritz and the brave einpress, the veteran chess-player awakened to encounter a greater than they, fresh from the field of recent victories. On this remarkable meeting we may dwell for a moment, since its history has been faithfully preserved by an eye-witness, and has never before met the public view.

The emperor, on this occasion, signified his wish to do battle with the Turk; and accordingly Mæzel arranged a second table, near that of the Turk, proposing to repeat the moves on both tables. This was Mæzel's usual mode of exhibition. Napoleon, characteristically overstepping the barrier which separated the Turk from the audience, struck his hand on the automaton's Chess-board, and exclaimed—"I will not contend at a distance! We fight face to face." A grave nod indicated the Turk's assent, and the game began. The emperor was disastrously vanquished. Shortly afterwards, a second exhibition was ordered. On this memorable occasion, the emperor placed a large magnet on the automaton's board. Mæzel smilingly moved the iron, so as not to embarrass the game. The Turk played on with his usual skill; the fatal *échec* (check) was heard again and again, and a second time Napoleon was defeated.

The pieces were no sooner rearranged, than the emperor quietly removed a shawl from the shoulders of a lady near by, and with great care enveloped the face, neck, and body of the Turk, completing his arrangements with an exclamation of satisfaction. With a muffled nod the Moslem agreed to the new condition, and this third time, also, victory declared itself for the Turk. For a moment the emperor regarded his antagonist, then, with a gesture of scorn, he swept the Chess-men from the board, and crying "*Bagatelle!*" strode over knight and pawn, and so out of the room.—*The Chess Monthly, New York.*†

## WHITE. Napoleon.

1. P. to K.'s 4th.\*
2. Q. to K. B.'s 3rd.
3. K. B. to Q. B.'s 4th.
4. K. Kt. to K.'s 2nd.
5. Q. R. P. to Q. R.'s 3rd.
6. Castles.
7. Q. to Q.'s 3rd.
8. P. to K. R.'s 3rd.
9. Q. takes B.
10. Q. to K.'s sq.
11. B. to Q. Kt.'s 3rd.
12. K. to R.'s 2nd.
13. P. to K. Kt.'s 3rd.
14. K. to Kt.'s 2nd.
15. R. takes Kt.
16. P. to Q.'s 3rd.
17. R. to K. R.'s sq.
18. K. to K. B.'s sq.
19. K. to K.'s 2nd.

## BLACK. Automaton.

1. P. to K.'s 4th.
2. Q. Kt. to B.'s 3rd.
3. K. Kt. to K. B.'s 3rd.
4. K. B. to Q. B.'s 4th.
5. P. to Q.'s 3rd.
6. Q. B. to K. Kt.'s 5th.
7. K. Kt. to K. R.'s 4th.
8. B. takes Kt.
9. K. Kt. to K. B.'s 5th.
10. Q. Kt. to Q.'s 5th.
11. K. Kt. takes K. R. P. (ch.)
12. Q. to K. R.'s 5th.
13. Q. Kt. to K. B.'s 6th (ch.)
14. Kt. takes Q. (ch.)
15. Q. to K. Kt.'s 5th.
16. B. takes K. B. P.
17. Q. takes K. Kt. P. (ch.)
18. B. to Q.'s 5th.

Black mated in four moves.

\* For our "copy" of this game, we are indebted to Mr. W. Horner, of the Brooklyn Chess-club.

† "We cordially recommend the *Chess Monthly* to the patronage of American Chess-players.

C. D. MEAD, President of the New York Chess-club.

F. PERRIN, Secretary " " " "

T. FRÈRE, Secretary of the Brooklyn Chess-club."

TERMS. Annual subscription, Three Dollars, payable in advance. P. Miller & Son, publishers, No. 13 Thames-street, corner of Trinity-place, New York.

\*.\* For the information of Chess-players who may visit New York, we would state, that besides the New York Club, which meets on Tuesday, Thursday, and Saturday evenings, at No. 19 E. Twelfth-street, players may always be found at the Union Chess Rooms, corner of Fulton and Nassau streets (Linberger's Saloon), every day from 10 A. M. until 8 P. M.

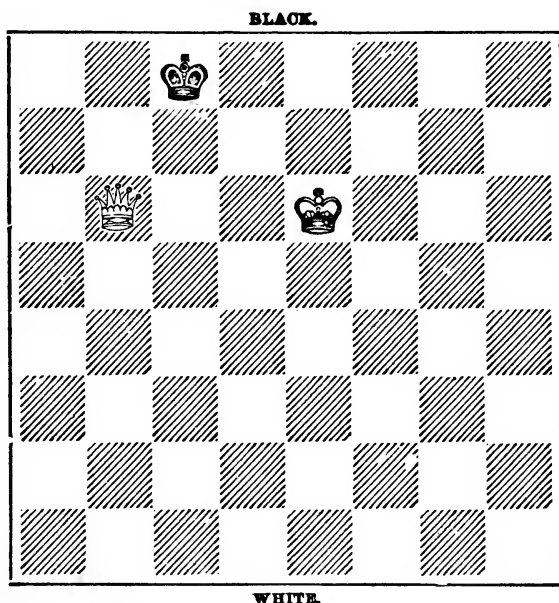


## Endings of Games.

### KING AND QUEEN AGAINST KING.

This is one of the simplest of all checkmates. It is only necessary to force the single king to the nearest side of the Chess-board, and then bringing up your own king, you mate in a very few moves. There is, however, one danger to be guarded against, viz., that of *stalemating* your adversary. The power of the queen being so great, renders you very liable to this error. Place your pieces as in Diagram 1, and find how to effect mate in two moves—observing the probability there is of your giving stalemate.

Diagram 1.

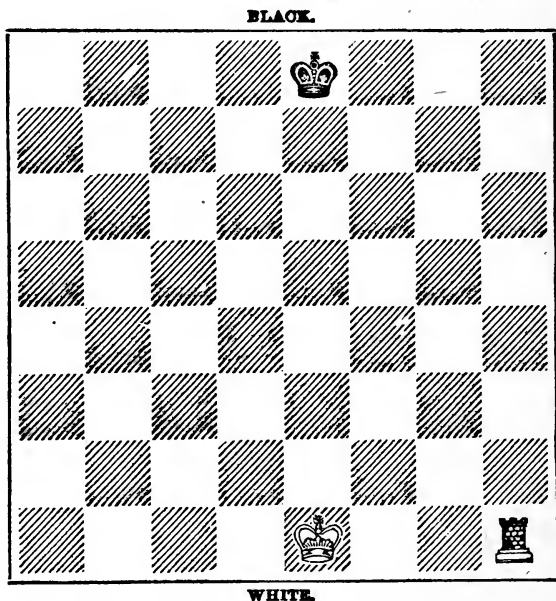


### KING AND ROOK AGAINST KING.

This is also a very easy checkmate, though less so than the preceding one. A little practice, however, will enable you readily to master it. In fact, in the most favorable position for the single king, he cannot protract mate beyond eighteen or nineteen moves. As before, he must be

driven to the side of the board, and then your king being placed in front of him, with one square between, mate is given by a check from the rook on the same side-line upon which the king stands. An example (see Diagram 2) will make this quite plain.

Diagram 2.

**WHITE.**

1. R. to K. R.'s 7th.
2. K. to K.'s 2nd.
3. R. to Q. R.'s 7th.
4. K. to K.'s 3rd.
5. K. to K.'s 4th.
6. K. to Q.'s 5th.
7. K. to Q.'s 6th.
8. R. to K. R.'s 7th.

(F. R. to Q. B.'s 7th is still better, but the present move exhibits the principle more clearly.)

9. R. to K. Kt.'s 7th.
10. K. to Q. B.'s 6th.
11. K. to Q. Kt.'s 6th.
12. R. to K. Kt.'s 8th (checkmate).

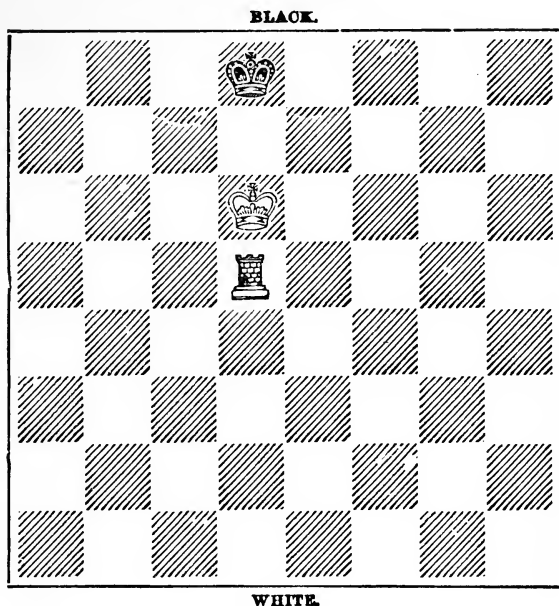
**BLACK**

1. K. to K. P.'s sq.
2. K. to K. Kt.'s sq.
3. K. to K. B.'s sq.
4. K. to K.'s sq.
5. K. to Q.'s sq.
6. K. to Q. B.'s sq.
7. K. to Q. Kt.'s sq.

8. K. to Q. B.'s sq.
9. K. to Q. Kt.'s sq.
10. K. to R.'s sq.
11. K. to Kt.'s sq.

In the following situation (see Diagram 3), examine how to give mate in three moves.

Diagram 3.



KING AND TWO BISHOPS AGAINST KING.

The two bishops also win, without much difficulty, against the king alone; but in this case the king must be forced, not only to a side of the board, but into one of the corners, or, at any rate, into a square adjoining a corner one. The following example (see Diagram 4) will be a sufficient illustration.

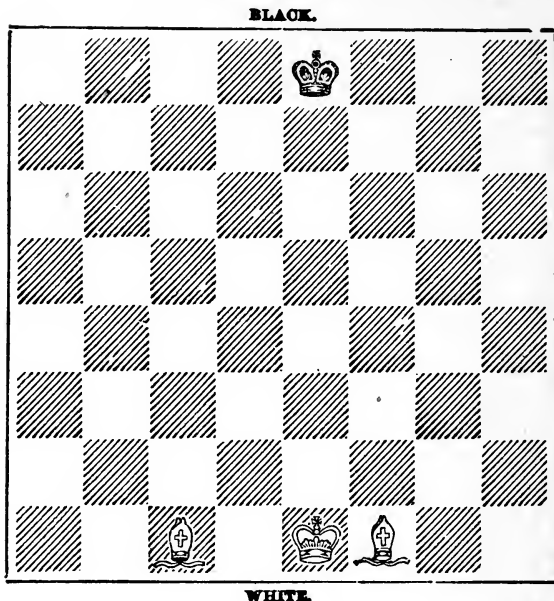
WHITE.

1. K B to K. R.'s 3rd.
2. Q B. to K. B.'s 4th.
3. K to his 2nd.
4. K to K. B.'s 3rd.
5. K. B. to K. B.'s 5th.
6. K. to his Kt.'s 4th.
7. K. to his Kt.'s 5th.
8. K. to his B.'s 6th.
9. Q. B. to Q. B.'s 7th.
10. K. B. to Q.'s 7th.
11. K. to his Kt.'s 6th.
12. Q. B. to Q.'s 6th (ch.)
13. K. B. to K.'s 6th (ch.)
14. Q. B. checkmates.

BLACK.

1. K. to Q.'s sq.
2. K. to K.'s 2nd.
3. K. to K. B.'s 3rd.
4. K. to K.'s 2nd.
5. K. to K. B.'s 3rd
6. K. to his 2nd.
7. K. to Q.'s sq.
8. K. to K.'s sq.
9. K. to B.'s sq.
10. K. to Kt.'s sq.
11. K. to B.'s sq.
12. K. to Kt.'s sq.
13. K. to R.'s sq.

Diagram 4.

**KING, BISHOP, AND KNIGHT AGAINST KING.**

This is a much more difficult checkmate than any of the preceding ones, and should you be left with such a force at the termination of a game, you would probably find it quite impossible to win within the stipulated number of moves. This position merits a close examination, and you will then see that in this case the king must not only be driven into a corner of the board, but into one of them which is commanded by your bishop.

You will observe in this position (see Diagram 5) that the black king is in the most unfavorable situation for you, since he occupies a corner square which is not commanded by your bishop.

**WHITE.**

1. Kt. to K. B.'s 7th (ch.)
2. B. to K.'s 4th.
3. B. to K. R.'s 7th.
4. Kt. to K.'s 5th.
5. Kt. to Q.'s 7th (ch.)
6. K. to his 6th.
7. K. to Q.'s 6th.
8. B. to K. Kt.'s 6th (ch.)

**BLACK.**

1. K. to Kt.'s sq.
2. K. to B.'s sq.
3. K. to his sq.
4. K. to his B.'s sq., or (A)
5. K. to his sq.
6. K. to Q.'s sq.
7. K. to his sq. (best).
8. K. to Q.'s sq.

WHITE.

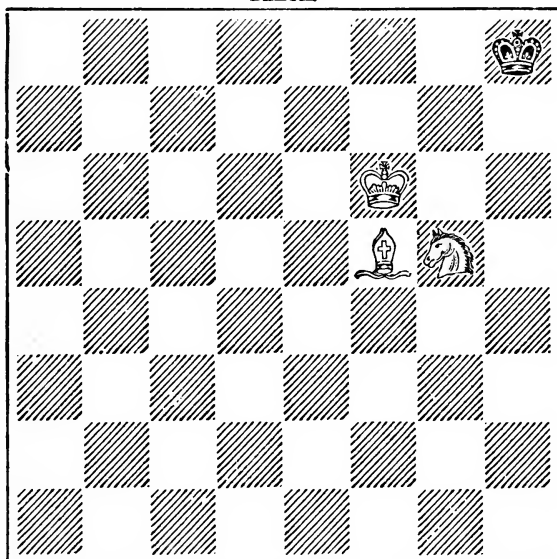
- 9 Kt. to Q. B.'s 5th.
10. K. B. to his 7th.
11. Kt. to Q. Kt.'s 7th (ch.)
- 12 K. to Q. B.'s 6th.
- 13 K. to Q. Kt.'s 6th.
- 14 B. to K.'s 6th (ch.)
- 15 Kt. to Q. B.'s 5th.
16. B. to Q.'s 7th.
17. Kt. to Q. R.'s 6th (ch.)
18. B. to Q. B.'s 6th (checkmate).

BLACK.

9. K. to Q. B.'s sq.
10. K. to Q.'s sq.
11. K. to Q. B.'s sq.
12. K. to Q. Kt.'s sq.
13. K. to Q. B.'s sq.
14. K. to Q. Kt.'s sq.
15. K. to Q. R.'s sq.
16. K. to Q. Kt.'s sq.
17. K. to Q. R.'s sq.

Diagram 5

BLACK.



WHITE.

(A.)

5. K. to his 6th.
6. Kt. to Q.'s 7th.

4. K. to Q.'s sq.
5. K. to Q. B.'s 2nd.
6. K. to Q. B.'s 3rd.

This is his best move, to avoid the corner square; if instead of this, he play his K. to Q. Kt.'s 2nd, your best move is the B. to Q.'s 3rd, and if he then play K. to Q. B.'s 3rd, you can move your B. to Q. B.'s 4th, and after his next move, B. to Q. Kt.'s 5th).

7. B. to Q.'s 3rd.
8. B. to Q. Kt.'s 5th.
9. Kt. to K.'s 5th.
10. Kt. to Q. B.'s 4th.
11. K. to Q.'s 6th.
12. Kt. to Q. R.'s 5th.
13. Kt. to Q. Kt.'s 7th (ch.)
14. K. to Q. B.'s 6th.
15. Kt. to Q.'s 6th.

7. K. to Q. B.'s 2nd (best).
8. K. to Q.'s sq.
9. K. to B.'s 2nd.
10. K. to Q.'s square.
11. K. to Q. B.'s sq.
12. K. to Q.'s sq.
13. K. to Q. B.'s sq.
14. K. to Kt.'s sq.
15. K. to R.'s 2nd.

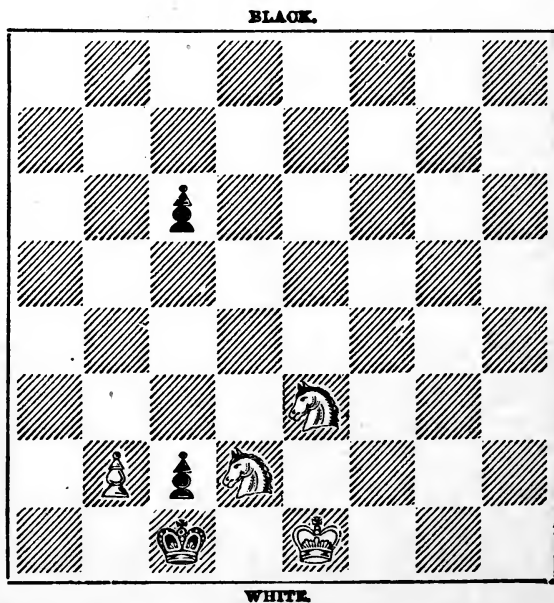
- |                                 |                    |
|---------------------------------|--------------------|
| 16. K. to Q. B.'s 7th.          | 16. K. to R.'s sq. |
| 17. B. to Q. B.'s 4th.          | 17. K. to R.'s 2nd |
| 18. Kt. to Q. B.'s 8th (ch.)    | 18. K. to R.'s sq. |
| 19. B. to Q.'s 5th (checkmate). |                    |

It not unfrequently happens, however, that when your opponent has a pawn besides the king, checkmate can be given without the necessity of driving him to the corner commanded by your bishop, because you do not then incur the risk of stalemating him.

#### KING AND TWO KNIGHTS AGAINST KING.

The two knights, with the assistance of the king, cannot force checkmate; unless, indeed, the adversary has a pawn, which may sometimes be made the means of effecting it with only a single knight, as will be seen hereafter. Many singular positions occur with the knights, where the adverse pawns, or even pieces, may be made to assist in crowding, and finally in checkmating their own monarch. The following is an example:

Diagram 6.



White mates in six moves, thus.

WHITE.

1. Kt. from K.'s 3rd to Q. B.'s 4th.
2. P. to Q. Kt.'s 4th.
3. K. to his 2nd.
4. K. to his sq.
5. Kt. to K.'s 5th.
6. Kt. to Q.'s 3rd (checkmate).

BLACK.

1. P. to Q. B.'s 4th.
2. P. takes P.
3. P. to Q. Kt.'s 6th.
4. P. to Q. Kt.'s 7th.
5. P. Queens.

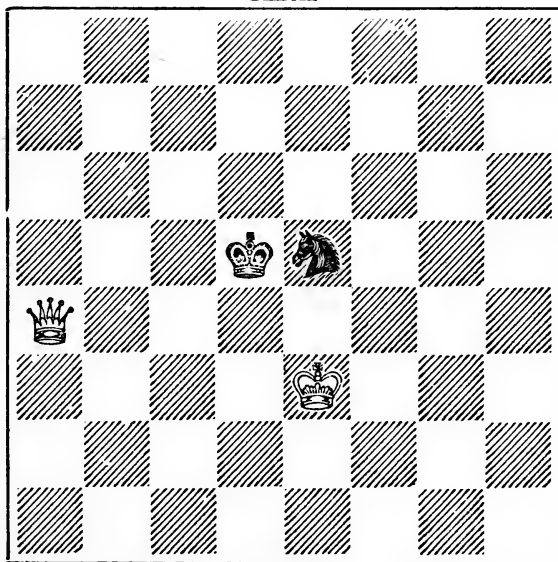
QUEEN AGAINST A KNIGHT OR BISHOP.

(In all cases, each party is of course understood to have a king in addition to the pieces named.)

The queen wins easily against one of the minor pieces except when in such a position that the weaker party, by the sacrifice of the piece, may force a stalemate. As an example, see the following Diagram.

Diagram 7.

BLACK.



WHITE.

WHITE.

1. Q. to her 4th (ch.)
2. K. to his 4th.

BLACK.

1. K. to his 3rd.

(If he move the Kt. to Q. B.'s 3rd, you should check with your Q. at her 5th, and then take the Kt.; but if he play—

## WHITE.

3. Q. to her Kt.'s 6th (ch.)
4. K. to B.'s 5th.
5. K. to Kt.'s 5th.
6. Q. to her 6th.
7. Q. to K. B.'s 6th (ch.)
8. Q. to K.'s 6th.
9. K. to B.'s 6th.
10. Q. to Q. B.'s 6th.

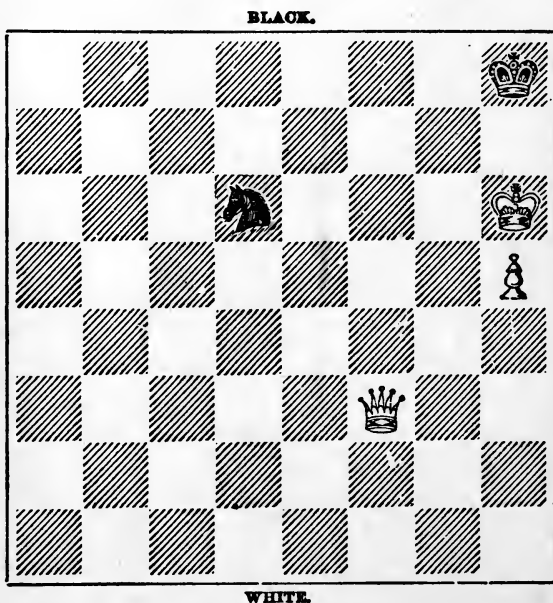
## BLACK.

2. Kt. to K. Kt.'s 3rd.
3. K. to B.'s 2nd.
4. Kt. to K.'s 2nd (ch.)
5. Kt. to Q.'s 4th.
6. Kt. to K.'s 2nd.
7. K. to his sq.
8. K. to Q.'s sq.
9. Kt. to Q. B.'s sq.

And you must win the Kt.

Whenever the knight is at a distance from the king, you may generally win it in a few moves by a divergent check, or by attacking and confining the knight; but you must always be careful to prevent your king and queen being attacked at the same time by the adverse knight; and to avoid positions in which black may draw by giving up his knight, as in the following Diagram, where, black having to move, can make a drawn game.

Diagram 8.



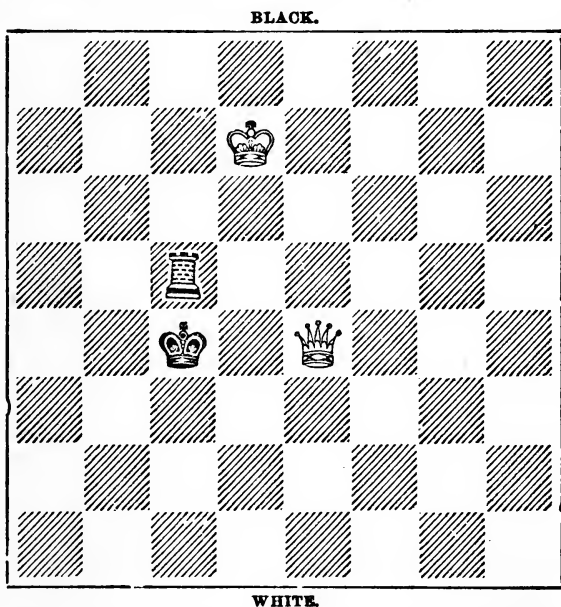
In the same manner, the queen easily wins against a bishop.



QUEEN AGAINST ROOK.

Here also, as in the last case, the queen wins in all general positions, the exceptions being of the same nature as before, viz., being founded on the possibility of making a stalemate.

Diagram 9.



Philidor gives this position (Diagram 9), and the method of playing it. Black being already in check, he plays:

WHITE.

BLACK.

2. K. to Q's 6th.

1. K. to Kt's 6th.

2. R. to Q. B's 7th

(Should black play 2. R. to B's 5th, white's reply is 3. Q. to K's sq., and then to advance his king.)

3. K. to Q's 5th.

(To check would be a loss of time.)

4. K. to Q's 4th.

3. K. to Kt's 7th.

4. K. to R's 8th.

(Inviting white to take the rook, and thus give stalemate.)

5. K. to Q's 3rd.

5. R. to Kt's 7th.

6. Q. to K. R's 4th (ch.)

6. K. to Kt's 8th, or (A).

7. K. to B's 3rd.

7. R. to K. R's 7th.

8. Q. to Kt's 5th (ch.)

8. K. to R's 8th.

9. Q. to R's 6th (ch.)

9. K. to Kt's 8th.

## WHITE.

10. Q. to Kt.'s 6th (ch.)
11. Q. to R.'s 7th (ch.)
12. Q. to Kt.'s 8th (ch.)

## BLACK.

10. K. to R.'s 7th.
11. K. to Kt.'s 8th.

Then takes rook, and wins.

(A.)

7. Q. to Q.'s sq. (ch.)
8. Q. to Q. B.'s 2nd (ch.)
9. Q. to Q. B.'s 3rd (ch.)
10. K. to Q. B.'s 4th.

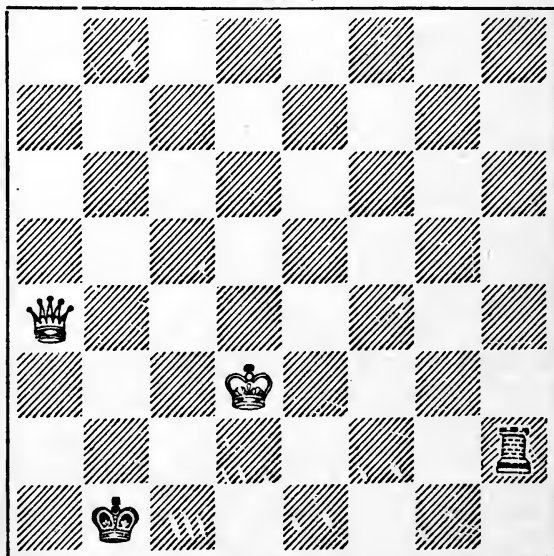
6. R. to Q. R.'s 7th.
7. K. to Kt.'s 7th.
8. K. to R.'s 6th.
9. K. to R.'s 5th.

And wins.

With the exceptions already referred to, you can always force the single king to a side of the board, and afterwards win the rook, either by a divergent check, or as in the last variation. We give one other example of the same kind, Diagram 10, with the method of playing it.

Diagram 10.

BLACK.



WHITE.

## WHITE.

1. Q. to K. R.'s 4th.

If he play R. to K. R.'s 5th, then moves Q. to K. B.'s 5th; and if—

2. Q. to Q.'s sq. (ch.)
3. Q. to Q. Kt.'s 3rd (ch.)
4. Q. to Q. R.'s 4th (ch.)

## BLACK.

1. R. to Q. B.'s 7th.
2. R. to Q. B.'s 8th.
3. K. to R.'s 8th.

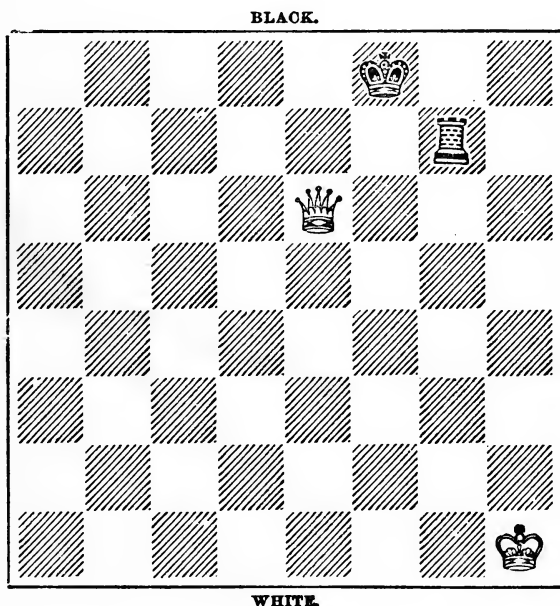
If instead, you play K. to his 2nd, black moves R. to B. s 7th (ch.), and will draw the game.)

5. K. to Q.'s 2nd.
6. Q. to Q. Kt.'s 5th (ch.)
7. Q. to Q. R.'s 6th (ch.)
8. Q. to Q. R.'s 5th.
9. K. to Q.'s 3rd.
10. Q. to Q. Kt.'s 5th (ch.)
11. Q. to Q. R.'s 4th (ch.)
12. K. to Q.'s 2nd.

4. K. to Kt.'s 7th.
5. R. to Q. Kt.'s 8th.
6. K. to R.'s 7th.
7. K. to Kt.'s 6th.
8. R. to Q. Kt.'s 7th (ch.)
9. R. to Q. Kt.'s 8th.
10. K. to R.'s 7th.
11. K. to Kt.'s 7th.

And wins.

Diagram 11.



In this position, Diagram 11, which is given by Ponziani, black, having the move, will draw the game. Thus:

WHITE.

2. K. to Kt.'s 2nd.
3. K. to B.'s 3rd.
4. K. to Kt.'s 4th.
5. K. to B.'s 5th.
6. K. to Kt.'s 6th.
7. K. to R.'s 6th.

BLACK.

1. R. to R.'s 2nd (ch.)
2. R. to Kt.'s 2nd (ch.)
3. R. to B.'s 2nd (ch.)
4. R. to Kt.'s 2nd (ch.)
5. R. to B.'s 2nd (ch.)
6. R. to Kt.'s 2nd (ch.)
7. R. to R.'s 2nd (ch.)

&c., for if white should take the rook, his adversary is stalemated.

## KING AND PAWNS AGAINST KING AND PAWNS.

Diagram 12 White can only draw.

## WHITE.

- 1 P. two squares.
- 2 K. to K.'s 7th.
- 3 K. to K.'s 6th.
- 4 K. takes P.

## BLACK.

1. K. to B.'s sq.
2. P. two squares. (a)
3. K. to Q.'s sq.
4. K. to Q.'s 2nd.

And draws.

(a) The only move to draw

Diagram 12.

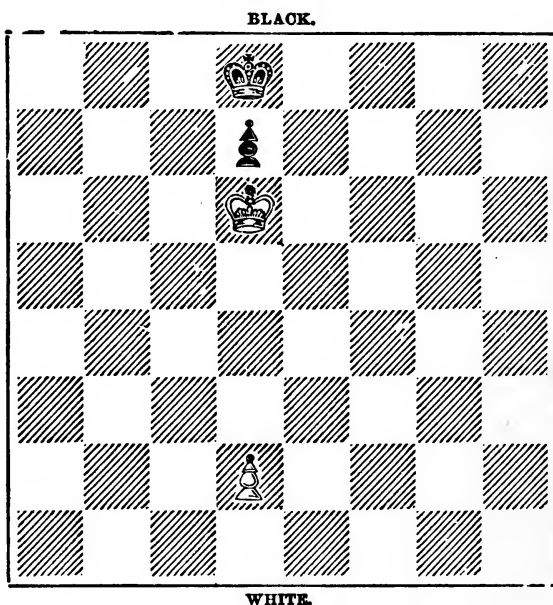


Diagram 13. Black, with the move, cannot win.

## WHITE.

1. K. to Q.'s 4th.
2. K. to Q.'s 5th.
3. K. to Q. B.'s 4th.
4. K. to Q.'s 4th.

## BLACK.

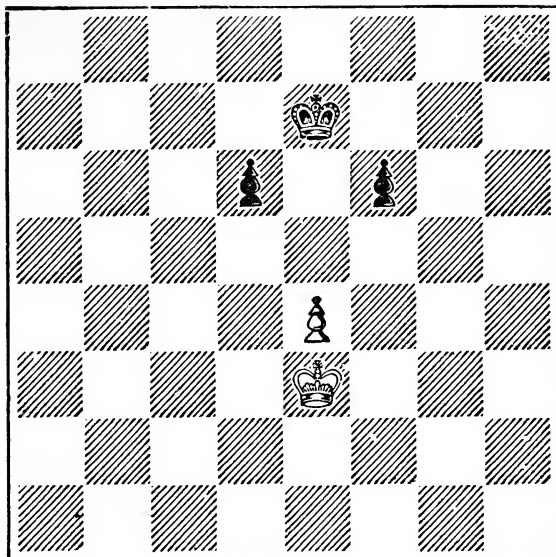
1. K. to K.'s 3rd.
2. K. to Q.'s 2nd.
3. K. to K.'s 2nd.
4. K. to K.'s 3rd.

And draws.

White has only to wait for black to play to his king's third, and to answer either king to queen's fourth or king's bishop's fourth.

Diagram 18.

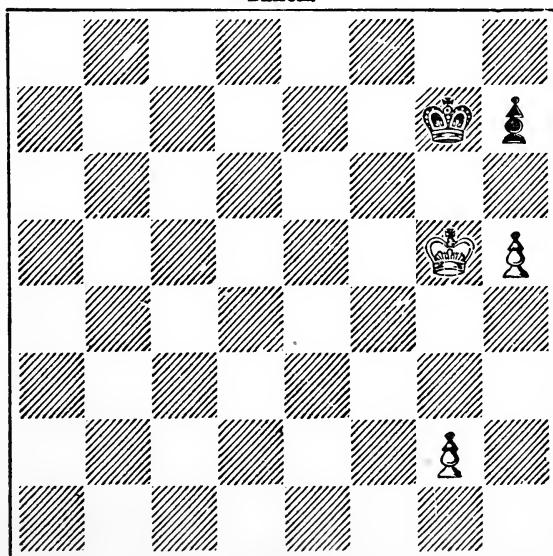
BLACK.



WHITE.

Diagram 14.

BLACK.



WHITE.

25\*

## Diagram 14. White can only draw.

## WHITE.

1. P. to K. Kt.'s 3rd.
2. K. to K. R.'s 6th.
3. P. to K. Kt.'s 4th.
4. P. to K. Kt.'s 5th.
5. P. to K. Kt.'s 6th.

## BLACK.

1. K. to K. R.'s sq.
2. K. to K. Kt.'s sq.
3. K. to K. R.'s sq.
4. K. to K. Kt.'s sq.
5. P. takes P.

And draws.

In order to save space, we omit the Diagrams in the endings of games, from this point, and give the positions, in type, instead.

## BISHOPS AGAINST PAWN.

## Position 15.

## WHITE.

- B. at Q. Kt.'s 7th.  
B. at K.'s 7th.  
K. at K. B.'s 4th.

## BLACK.

- P. at K. R.'s 5th.  
K. at K. R.'s 6th.

White to move and mate in four moves.

1. B. to Q. B.'s 5th.
2. K. to K. Kt.'s 4th.
3. K. to K. B.'s 3rd.
4. K. to K. Kt.'s 3rd.

Moves all forced.

And mates.

Were black without a pawn, mate could not be effected so easily.

## KNIGHT, BISHOP, AND PAWNS.

## Position 16.

## WHITE.

- Kt. at K.'s 4th.  
K. at K. R.'s 2nd.

## BLACK.

- Pawns at K. B.'s 6th--K. Kt.'s 5th--  
and K. R.'s 6th.  
B. at K. Kt.'s 7th.  
K. at K. B.'s 8th.

White draws the game.

1. Kt. to K. B.'s 2nd.
2. K. takes P.
3. K. takes P.

1. P. one (ch.), or (A).
2. P. to K. R.'s 7th, or (B).

And draws.

(A)

2. Kt. takes P. on K. Kt.'s 5th. (a)

1. B. to K. R.'s 8th.

And draws.

(B)

2. Kt. takes P. (ch.)

2. K. to K. Kt.'s 8th.

And draws.

(α) Had white in variation B taken the bishop with either king or knight he would have lost.

This position at the first glance is likely to deceive even the veteran Chess-player.

ROOK AGAINST PAWNS.

Position 17.

WHITE.

Pawns at K. Kt.'s 6th and 7th.  
K. at K. B.'s 7th.

BLACK.

R. at Q. R.'s 7th.  
K. at Q. Kt.'s 2nd.

White wins, notwithstanding that black has the move.

2. K. to K.'s 6th
3. K. to K. B.'s 5th.
4. K. to K.'s 4th.
5. K. to K. B.'s 4th.
6. K. to K. Kt.'s 5th.
7. K. to K. R.'s 6th.
8. K. to K. R.'s 7th.

1. R. to K. B.'s 7th (ch.)
2. R. to K.'s 7th (ch.)
3. R. to K. B.'s 7th (ch.)
4. R. to K.'s 7th (ch.)
5. R. to K. sq. (best).
6. K. to Q. B.'s 2nd.
7. K. to Q.'s 2nd.

And wins.

Had rook stood on Q. R.'s 2nd, or on any of the royal adverse squares, the game would have been drawn; but place the rook in any other position, and black must lose.

Position 18.

WHITE.

R. at K. Kt.'s sq.  
K. at Q. B.'s 6th.

BLACK.

Pawns at Q. R.'s 3rd—K.'s 7th—  
K. B.'s 6th—and K. R.'s 5th.

White, having the move, can draw against the four pawns.

1. K. to Q. B.'s 5th.
2. K. to Q. B.'s 4th.
3. K. to Q. B.'s 3rd.
4. R. to K.'s sq.
5. K. to Q.'s 3rd.
6. K. to K.'s 3rd.
7. K. takes P.
8. R. takes P. (ch.)

1. K. to Q. R.'s 5th.
2. K. to Q. R.'s 6th (best).
3. K. to Q. R.'s 7th.
4. P. to Q. R.'s 4th.
5. K. to Q. Kt.'s 7th.
6. P. to Q. R.'s 5th.
7. P. to Q. R.'s 6th.

And draws.

This position exhibits the power of the rook, when well ~~played~~, to stop the advance of pawns.

ROOK AGAINST BISHOP.

Position 19.

WHITE.

R. at K. Kt.'s 7th.  
K. at K. B.'s 6th

BLACK.

B. at K. B.'s 6th.  
K. at K. B.'s sq.

White to move and win.

1. R. to K. Kt.'s 3rd.
2. R. to K. Kt.'s 4th.
3. R. to K. B.'s 4th.
4. R. to K. B.'s 2nd.
5. R. to Q. B.'s 2nd.
6. R. to Q. Kt.'s 2nd.

1. B. to K.'s 5th.
2. B. to K. B.'s 6th.
3. B. to K. Kt.'s 7th, or (A)
4. B. to Q. B.'s 3rd (best).
5. B. to Q.'s 2nd.

And wins.

(A)

4. R. to K. B.'s 2nd.
5. R. to Q. B.'s 2nd.
6. R. to Q. B.'s 6th.
7. R. to Q. Kt.'s 6th.

3. B. to K.'s 7th.
4. B. to Q. B.'s 5th.
5. B. to Q. R.'s 3rd.
6. B. to Q. Kt.'s 2nd.

And wins.

(B)

7. R. to Q. B.'s 8th (ch.)
8. R. to Q.'s 8th.

6. B. to Q. Kt.'s 4th.
7. B. to K.'s sq.

And wins.

K. and R. against K. and B. generally draw, but in this instance the rook gives white the victory.

#### ROOK AGAINST ROOK AND PAWN.

Position 20.

WHITE.

- R. at Q. R.'s sq.  
K. at Q. B.'s 6th.

BLACK.

- R. at Q. R.'s sq.  
P. at Q. R.'s 3rd.  
K. at Q. Kt.'s sq.

White to move and win.

1. R. to K. R.'s sq.
2. R. to K. R.'s 7th (ch.)
3. K. to Q. Kt.'s 6th.

1. K. to Q. R.'s 2nd. (a)
2. K. to Q. Kt.'s sq.

And wins.

(a) Any other move and white would mate with rook.

King and rook against king and rook generally draw, but in this instance black possesses a pawn, which costs him the game.

#### QUEEN AGAINST PAWNS.

Position 21.

WHITE.

- Q. at K. R.'s 7th.  
K. at Q. R.'s sq.

BLACK.

- P. at K. Kt.'s 3rd.  
K. at K. B.'s 4th.

White to move and win.

1. K. to Q. Kt.'s 2nd.
2. K. to Q. B.'s 3rd.
3. Q. to K.'s 4th. And wins.

1. K. to K. B.'s 3rd.
2. P. one



In the foregoing position white has only to advance his king, unless black pushes on the pawn.

Position 22.

WHITE.

Q. at Q. Kt.'s 7th.  
K. at K. Kt.'s 7th

BLACK.

P. at Q. B.'s 6th.  
K. at Q. B.'s 8th.

White to move and win.

- 1 K. to K. B.'s 6th.
- 2 K. to K.'s 5th.
- 3 Q. to Q. Kt.'s 3rd.
- 4 Q. to Q. R.'s 2nd.
- 5 K. to Q.'s 4th.
- 6 Q. to Q. Kt.'s 2nd.
- 7 K. to Q.'s 3rd.

- 1 K. to Q.'s 8th.
- 2 P. one.
- 3 K. to Q.'s 7th.
- 4 K. to Q.'s 8th.
- 5 K. to Q.'s 7th.
- 6 K. to Q.'s 8th.

And wins.

Had white king stood on king's knight's eighth, the same mode of play would be required as in Position 21. For example:

- 1 Q. to K. R.'s sq. (ch.)
- 2 Q. to K. R.'s 8th.
- 3 Q. to Q.'s 4th.

- 1 K. to Q. Kt.'s 7th.
- 2 K. to Q. Kt.'s 6th, or B.'s 7th.

And wins.

Position 23.

WHITE.

Q. at K. B.'s 8th.  
K. at Q. Kt.'s 8th.

BLACK.

Pawns at K. B.'s 7th, and Q. Kt.'s 7th.  
K. at Q. R.'s 8th.

White to move and win.

- 1 Q. to Q. R.'s 3rd (ch.)
- 2 Q. to Q. R.'s 6th.
- 3 Q. to K.'s 2nd (ch.)
- 4 Q. to K. B.'s sq.

- 1 K. to Q. Kt.'s 8th.
- 2 K. to Q. B.'s 7th (best).
- 3 K. to Q. B.'s 6th.

And wins.

QUEEN AGAINST ROOK.

Position 24.

WHITE.

Q. at K.'s sq.  
K. at K. B.'s 6th

BLACK.

R. at K. Kt.'s 2nd.  
K. at K. R.'s sq.

White to move and win.

- 1 Q. to K. R.'s sq. (ch.)
- 2 Q. to K. R.'s 5th.
- 3 Q. to Q.'s 5th (ch.)
- 4 Q. to Q.'s 3rd (ch.)
- 5 Q. to Q.'s 8th.

- 1 K. to K. Kt.'s sq.
- 2 R. to Q. B.'s 2nd (or A, B, O)
- 3 K. to K. R.'s 2nd.
- 4 K. to K. Kt.'s sq.

And wins.

# FRÈRE'S CHESS HAND-BOOK.

## (A)

3. Q. to K. Kt.'s 4th (ch.)
4. Q. to K. R.'s 4th (ch.)
5. Q. to K. Kt.'s 3rd (ch.)
6. Q. to K. R.'s 2nd (ch.)
7. Q. to Q. Kt.'s 8th (ch.)

2. R. to Q. R.'s 2nd.
3. K. to K. R.'s sq.
4. K. to K. Kt.'s sq.
5. K. to K. R.'s 2nd.
6. K. to K. Kt.'s sq.

And wins.

## (B)

3. Q. to K.'s 8th (ch.)
4. Q. to K.'s 4th (ch.)
5. Q. to Q. B.'s 4th (ch.)
6. Q. to K. R.'s 4th (ch.)

2. R. to K. Kt.'s 6th.
3. K. to K. R.'s 2nd.
4. K. to K. Kt.'s sq.
5. K. to K. R.'s sq.

And wins.

## (C)

3. Q. to K.'s 8th (ch.)
4. Q. to Q.'s 7th (ch.)
5. Q. to Q. B.'s 8th (ch.)
6. Q. to Q. B.'s 7th (ch.)
7. Q. to Q. Kt.'s 8th (ch.)
8. Q. to K. R.'s 2nd (ch.)

2. R. to K. Kt.'s 8th.
3. K. to K. R.'s 2nd.
4. K. to K. R.'s sq. (best).
5. K. to K. R.'s 2nd.
6. K. to K. Kt.'s sq.
7. K. to K. R.'s 2nd.

And wins.

King and queen win against king and rook, but it has not hitherto been shown with sufficient clearness how the rook may be won when separated from the king.

## Position 25.

### WHITE.

- R at Q. R.'s sq.
- K at Q. R.'s 8th.

### BLACK.

- Q. at Q. Kt.'s 3rd.
- K. at Q.'s sq.

White has the move and draws.

1. R. to Q.'s sq. (ch.)
2. R. to Q. B.'s sq. (ch.)
3. R. to Q. B.'s 8th (ch.)
4. R. to Q. B.'s 7th (ch.)
5. R. to K.'s 7th (ch.)
6. R. to Q.'s 7th (ch.)
7. R. to Q. B.'s 7th (ch.)

1. K. to Q. B.'s sq.
2. K. to Q.'s sq.
3. K. to Q.'s 2nd.
4. K. to K.'s 8rd.
5. K. to Q.'s 4th.
6. K. to Q. B.'s 5th.

And draws.

An exception to the rule laid down in the preceding illustration.

## The Defeat of the Muzio Gambit.

## GAME No. 1.

## WHITE.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. Kt. to K. B.'s 3rd.
4. B. to Q. B.'s 4th.
5. Castles.
6. P. to Q.'s 4th.
7. Kt. to Q. B.'s 3rd.
8. Kt. to Q.'s 5th.
9. Q. takes P.
10. P. to K.'s 5th.
11. P. takes P. (or A, B). (b)
12. Q. to K. R.'s 5th. (c)
13. B. takes P. (or C).
14. Kt. to K.'s 3rd (best).
15. Q. to K. Kt.'s 5th (or D).
16. Q. to K. Kt.'s 3rd.
17. Q. to K. B.'s 3rd.
18. Q. takes Kt.

## BLACK.

1. P. to K.'s 4th.
2. P. takes P.
3. P. to K. Kt.'s 4th.
4. P. to K. Kt.'s 5th.
5. Q. to K.'s 2nd.
6. P. takes Kt.
7. P. to Q.'s 3rd. (a)
8. Q. to Q.'s 2nd.
9. Kt. to Q. B.'s 3rd.
10. P. takes P.
11. Kt. to Q.'s 5th.
12. Kt. to K.'s 3rd.
13. P. to Q. B.'s 3rd.
14. Kt. to K. Kt.'s 2nd.
15. Q. to K.'s 2nd.
16. Kt. to K. R.'s 4th.
17. Kt. takes B.
18. B. to K.'s 3rd.

And black has a winning game.

## (A)

11. Q. to K. R.'s 5th.
12. Q. to K. Kt.'s 5th (ch.) (d)
13. Kt. takes K. B. P.
14. Q. takes Q.
15. Kt. takes Kt. (e)
16. R. to Q.'s sq. (f)
17. P. to Q. B.'s 3rd.

11. K. to Q.'s sq.
12. P. to K. B.'s 3rd.
13. Q. to K. Kt.'s 2nd.
14. B. takes Q.
15. Kt. takes P.
16. K. to K.'s sq.
17. Q. B. to K.'s 3rd.

And black wins easily

## (B)

11. R. to K.'s sq.
12. P. takes P.
13. Q. to Q.'s 3rd.
14. Q. to Q.'s 2nd.
15. K. to R.'s sq.

11. K. to Q.'s sq.
12. Q. to K. Kt.'s 5th.
13. B. to K. B.'s 4th.
14. B. to Q. B.'s 4th (ch.)
15. K. to Q. B.'s sq.

And black wins.

## (C)

13. R. to Q.'s sq.
14. B. to Q. Kt.'s 3rd.
15. Kt. takes P. on K. B.'s 5th.
16. Q. takes K. B. P.

13. Q. to Q. B.'s 3rd.
14. B. to Q.'s 2nd.
15. Castles.
16. Kt. to K. R.'s 3rd.

And black wins.

(D)

15. Q. to K. R.'s 4th. (g)  
 16. B. to K. Kt.'s 5th.  
 17. B. takes B.

15. B. to K.'s 2nd.  
 16. Kt. to K.'s 3rd.  
 17. Q. takes B.

And black wins.

(a) P. to Q. B.'s 3rd would be weak play.

(b) If white play Q. to K.'s 4th, black's answer is K. to Q.'s square and would have a winning game.

(c) Were white to take P. on K. B.'s 5th, black would take Kt. with Q., and win easily.

(d) Q. to R.'s 4th (ch.) would be inferior play.

(e) If Q. P. were to take P., black Kt. would take P.; and if R. were to check, black would interpose with bishop, and win easily.

(f) Any other mode of play cannot prevent black from regaining his lost piece.

(g) White queen is compelled to retire from rook's 5th, and white cannot now play his rook to queen's square with advantage.

## GAME NO. 2.

## WHITE.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. Kt. to K. B.'s 3rd.
4. B. to Q. B.'s 4th.
5. P. to Q.'s 4th.
6. Q. takes P. (or A).
7. Q. takes P. (or B, C).
8. Castles.
9. Kt. to Q. B.'s 3rd. (b)
10. Kt. to Q.'s 5th.

## BLACK.

1. P. to K.'s 4th.
2. P. takes P.
3. P. to K. Kt.'s 4th.
4. P. to K. Kt.'s 5th.
5. P. takes Kt.
6. Q. to K.'s 2nd. (a)
7. Kt. to Q. B.'s 3rd.
8. Kt. to Q.'s sq.
9. P. to Q.'s 3rd.
10. Q. to Q.'s 2nd.

And the position becomes the same as though black had castled at the 5th move.

(A)

6. Castles.
7. Q. takes P.
8. B. takes P. on K. B.'s 5th.
9. B. to K. Kt.'s 5th.
10. Q. to R.'s 5th (ch.)
11. B. takes K. Kt.
12. R. to K. B.'s 7th.
13. Q. takes P. (ch.) (or D).

6. Q. to K.'s 2nd.
7. Kt. to Q. B.'s 3rd.
8. P. to Q.'s 3rd.
9. P. to K. B.'s 3rd.
10. K. to Q.'s sq.
11. P. takes Q. B.
12. Q. to K.'s sq.
13. Kt. to K.'s 2nd.

And black wins.

(B)

7. Kt. to Q. B.'s 3rd.
8. P. to K.'s 5th.
9. Kt. to Q.'s 5th.
10. Q. takes P. on K. B.'s 5th.
11. P. takes P.
12. Castles.
13. Kt. to K. B.'s 6th (ch.)
14. Q. takes Kt. (c)
15. Q. B. to K. Kt.'s 5th.

7. P. to Q.'s 3rd.
8. Kt. to Q. B.'s 3rd.
9. Q. to Q.'s 2nd.
10. P. takes P.
11. Kt. to Q.'s sq.
12. P. to Q. B.'s 3rd.
13. Kt. takes Kt.
14. R. to K. Kt.'s sq.
15. Q. to K.'s 2nd.

And black wins.

(C)

- |   |                         |
|---|-------------------------|
| 7. P. to K.'s 5th                           | 7. Kt. to Q. B.'s 3rd.  |
| 8. Q. takes K. P. on K. B.'s 5th (or E, F). | 8. B. to K. R.'s 3rd.   |
| 9. Q. to K. Kt.'s 3rd.                      | 9. B. takes Q. B.       |
| 10. Q. to K. Kt.'s 7th.                     | 10. Q. to K. B.'s sq.   |
| 11. Q. takes R.                             | 11. B. takes Q. Kt. P.  |
| 12. R. to K. B.'s sq.                       | 12. Kt. to K. R.'s 3rd. |

And black wins.

(D)

- |                     |                             |
|---------------------|-----------------------------|
| 13. B. takes R. P.  | 13. Kt. to K.'s 2nd.        |
| 14. P. to Q.'s 5th. | 14. B. to K. Kt.'s 2nd. (d) |

And black wins.

(E)

- |                                       |                            |
|---------------------------------------|----------------------------|
| 8. Q. to K.'s 4th.                    | 8. Kt. to K. B.'s 3rd. (e) |
| 9. Q. takes P. on K. B.'s 5th (or G). | 9. P. to Q.'s 4th.         |
| 10. B. to Q. Kt.'s 3rd.               | 10. Kt. to K. Kt.'s 5th.   |

And black wins.

(F)

- |                         |                     |
|-------------------------|---------------------|
| 8. P. to Q. B.'s 3rd.   | 8. P. to Q.'s 3rd.  |
| 9. Castles.             | 9. P. takes P.      |
| 10. B. to Q. Kt.'s 5th. | 10. B. to Q.'s 2nd. |

And black wins.

(G)

- |                           |                     |
|---------------------------|---------------------|
| 9. Q. to K.'s 2nd.        | 9. Kt. takes Q. P.  |
| 10. Q. to her 3rd sq. (f) | 10. P. to Q.'s 4th. |

And black wins.

(a) Q. to K.'s 2nd, with the assistance of Q. Kt., will always be able to defend the king's side, let white play as he may.

(b) If queen were to take Q. B. P., black would play his queen to her 3rd, and win easily.

(c) If white were to take knight with pawn instead of queen, black would answer queen to her 3rd.

(d) The decisive move.

(e) This move completely frustrates white's attack.

(f) White might take Kt. with P., the moves would then follow as under:

- |                 |                              |
|-----------------|------------------------------|
| 10.             | 10. Q. takes Q. (ch.)        |
| 11. B. takes Q. | 11. Kt. takes Q. B. P. (ch.) |

And black wins.

## GAME NO. 3.\*

## WHITE.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. Kt. to K. B.'s 3rd.
4. B. to Q. B.'s 4th.
5. Castles.
6. Kt. to K.'s 5th (or A, B).
7. P. to Q.'s 4th.
8. R. takes P. (or C).

## BLACK.

1. P. to K.'s 4th.
2. P. takes P.
3. P. to K. Kt.'s 4th.
4. P. to K. Kt.'s 5th.
5. Q. to Q.'s 2nd.
6. Q. takes Kt.
7. Q. to K. Kt.'s 2nd.
8. Kt. to K. R.'s 3rd.

\* This and the following games, although exhibiting fine play, are not so strong, either in attack or defence, as the two preceding examples.

9. R. to K. B.'s sq.
10. B. takes Kt.
11. B. takes P. (ch.)
12. P. to K.'s 5th.

9. P. to Q.'s 3rd. (a)
10. Q. takes B.
11. K. to Q.'s sq.
12. Kt. to Q. B.'s 3rd.

And black wins.

(A)

6. Kt. to Q.'s 4th.
7. P. to Q. B.'s 3rd.
8. Q. takes P. on K. Kt.'s 5th.
9. Q. takes P. on K. B.'s 5th.
10. P. to Q. Kt.'s 3rd.

6. Q. to Q. B.'s 4th.
7. Q. takes B.
8. Kt. to Q. B.'s 3rd.
9. P. to K. B.'s 3rd.
10. Kt. takes Kt.

And black wins.

(B)

6. P. to Q.'s 4th.
7. Q. takes P.
8. Q. B. takes P
9. P. to K.'s 5th.
10. B. takes P.
11. Q. takes B.

6. P. takes Kt.
7. P. to Q.'s 3rd.
8. B. to K.'s 3rd.
9. P. to Q.'s 4th.
10. B. takes B.
11. Kt. to Q. B.'s 3rd.

And black has the better game.

(C)

8. Q. B. takes P.
9. B. takes P. (ch.)
10. P. to K.'s 5th.

8. P. to Q.'s 3rd.
9. K. to Q.'s sq.
10. Kt. to Q. B.'s 3rd.

And black has the better game.

(a) Black might also play P to K. B.'s 3rd, and have the better game.

## GAME No. 4.

### WHITE.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. Kt. to K. B.'s 3rd.
4. B. to Q. B.'s 4th.
5. Castles.
6. P. to Q.'s 4th.
7. Q. takes P.
8. Kt. to Q. B.'s 3rd.
9. Kt. to Q.'s 5th.
10. Q. takes P.
11. P. to K.'s 5th.
12. Kt. to K. B.'s 6th (ch.)
13. C. takes Kt.
14. P. to Q.'s 5th.
15. P. to K.'s 6th (or A, B).
16. P. takes P.

### BLACK.

1. P. to K.'s 4th.
2. P. takes P.
3. P. to K. Kt.'s 4th.
4. P. to K. Kt.'s 5th.
5. Q. to K.'s 2nd.
6. P. takes Kt.
7. Kt. to Q. B.'s 3rd.
8. P. to Q.'s 3rd.
9. Q. to Q.'s 2nd.
10. Kt. to Q.'s sq.
11. Kt. to K.'s 3rd.
12. Kt. takes Kt.
13. R. to K. Kt.'s sq.
14. Kt. to Q.'s sq.
15. P. takes P.
16. Kt. takes P.

And black has a winning game.

(A)

15. P. takes P.
16. R. to K.'s sq. (ch.)
17. B. to K. Kt.'s 5th.
18. Q. takes K. (or C).

15. Q. takes P.
16. B. to K.'s 2nd.
17. R. takes B.
18. K. to K. B.'s sq.

And black wins.

(B)

15. R. to K.'s sq.  
16. Q. to K. B.'s 4th.  
17. Q. to K. B.'s sq.

15. Q. to K.'s 2nd.  
16. R. to K. Kt.'s 5th.  
17. P. takes P.

And black wins.

(C)

18. Q. to K. R.'s 8th (ch.)  
19. B. to Q. Kt.'s 5th (ch.)  
20. P. takes P. (ch.)  
21. Q. R. to Q.'s sq.  
22. B. to K.'s 2nd.

18. K. to Q.'s 2nd.  
19. P. to Q. B.'s 3rd.  
20. P. takes P.  
21. R. to Q.'s 4th.  
22. K. to Q. B.'s 2nd.

And black wins.

## GAME No. 5.

## WHITE.

1. P. to K.'s 4th.  
2. P. to K. B.'s 4th.  
3. Kt. to K. B.'s 3rd.  
4. B. to Q. B.'s 4th.  
5. Castles.  
6. P. to Q.'s 4th.  
7. Q. Kt. to B.'s 3rd.  
8. Kt. to Q.'s 5th.  
9. Q. takes P.  
10. P. to K.'s 5th.  
11. Q. to K.'s 4th.  
12. Kt. takes P. on K. B.'s 5th.  
13. Kt. takes Kt.  
14. Q. takes P. on K.'s 4th.  
15. R. takes B. (ch.)  
16. B. to K. B.'s 4th.  
17. R. to K. B.'s sq.  
18. B. to K. R.'s 6th.  
19. R. takes Kt.

## BLACK.

1. P. to K.'s 4th.  
2. P. takes P.  
3. P. to K. Kt.'s 4th.  
4. P. to K. Kt.'s 5th.  
5. Q. to K.'s 2nd.  
6. P. takes Kt.  
7. P. to Q.'s 3rd.  
8. Q. to Q.'s 2nd.  
9. Kt. to Q. B.'s 3rd.  
10. Kt. takes Q. P.  
11. Kt. to K.'s 3rd.  
12. P. takes P.  
13. P. takes Kt.  
14. Q. to K. Kt.'s 2nd.  
15. K. takes R.  
16. Kt. to K. B.'s 3rd (or A)  
17. K. to K.'s sq.  
18. Q. takes B.

And white has the better game.

(A)

- 16  
17 B takes Q.  
18 B takes Kt.  
19. B. to Q.'s 3rd.  
20. R. to K. B.'s sq.  
21. B. to K.'s 5th.  
22. R. to K. B.'s 6th.  
23. R. to K. B.'s 4th.  
24. R. to K. R.'s 4th.

16. Q. takes Q.  
17. Kt. to K. B.'s 3rd.  
18. R. to K. Kt.'s sq.  
19. P. to K. R.'s 3rd (best)  
20. K. to K.'s sq.  
21. P. to Q. B.'s 3rd.  
22. R. to K. R.'s sq.  
23. R. to K. B.'s sq.

And white has the better game.

## GAME No. 6.

## WHITE.

1. P. to K.'s 4th.  
2. P. to K. B.'s 4th.  
3. K. Kt. to B.'s 3rd.  
4. B. to Q. B.'s 4th.

## BLACK.

1. P. to K.'s 4th.  
2. P. takes P.  
3. P. to K. Kt.'s 4th.  
4. P. to K. Kt.'s 5th.

5. Castles.
6. P. to Q.'s 4th.
7. Q. takes P.
8. B. takes P. on K. Kt.'s 5th.
9. P. to K.'s 5th (or A).
10. Q. takes Q. Kt. P.
11. Q. takes R.
12. K. takes B.

5. Q. to K.'s 2nd.
6. P. takes Kt.
7. P. to Q.'s 3rd.
8. B. to K.'s 3rd.
9. B. takes B.
10. B. takes R.
11. Q. to Q.'s sq.
12. P. to Q. R.'s 3rd.

And black has a winning game.

(A)

9. B. to K. Kt.'s 5th.
10. B. takes B.
11. Q. to Q. Kt.'s 3rd.
12. Q. takes Kt. P.
13. K. to R.'s sq.
14. Q. takes R.
15. Kt. to Q. B.'s 3rd.

9. Q. takes B.
10. Kt. to K. R.'s 3rd.
11. P. takes B.
12. Q. to K.'s 6th (ch.)
13. Q. takes Q. P.
14. Q. to Q. Kt.'s 3rd.
15. K. to K.'s 2nd.

And black has the better game.

### GAME No. 7.

#### WHITE.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. Kt. to K. B.'s 3rd.
4. B. to Q. B.'s 4th.
5. Castles.
6. P. to Q.'s 4th.
7. Kt. to Q. B.'s 3rd.
8. Kt. to Q.'s 5th.
9. Q. takes P.
10. P. to K.'s 5th.
11. Q. to K.'s 4th.
12. P. takes P.
13. K. moves.
14. Q. to K.'s 2nd.
15. Q. takes Q.

#### BLACK.

1. P. to K.'s 4th.
2. P. takes P.
3. P. to K. Kt.'s 4th.
4. P. to K. Kt.'s 5th.
5. Q. to K.'s 2nd.
6. P. takes Kt.
7. P. to Q.'s 3rd.
8. Q. to Q.'s 2nd.
9. Kt. to Q. B.'s 3rd.
10. P. takes P.
11. K. to Q.'s sq.
12. B. to Q. B.'s 4th (ch.)
13. Q. to K. B.'s 4th.
14. Q. takes P. on K.'s 4th.
15. Kt. takes Q.

And black wins.

### GAME No. 8.

#### WHITE.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. K. Kt. to B.'s 3rd.
4. K. B. to Q. B.'s 4th.
5. Castles.
6. P. to Q.'s 4th.
7. Q. takes P.
8. Q. takes P.
9. P. to Q.'s 5th.
10. P. to K.'s 5th.
11. Q. to K. B.'s 2nd.
12. Kt. to Q. B.'s 3rd.

#### BLACK.

1. P. to K.'s 4th.
2. P. takes P.
3. P. to K. Kt.'s 4th.
4. P. to K. Kt.'s 5th.
5. Q. to K.'s 2nd.
6. P. takes Kt.
7. P. to Q.'s 3rd.
8. Q. B. to K.'s 3rd.
9. B. to Q.'s 2nd.
10. P. takes P.
11. P. to K. B.'s 3rd.
12. Q. to Q. B.'s 4th.

And black wins.



## GAME NO. 9

## WHITE.

1. P. to K.'s 4th.
2. P. to K. B.'s 4th.
3. Kt. to K. B.'s 3rd.
4. B. to Q. B.'s 4th.
5. P. to Q.'s 4th.
6. Q. takes P.
7. Q. B. takes P.
8. Q. B. takes P.
9. Q. B. takes P.
10. Q. takes B. P. (ch)
11. Castles.

## BLACK.

1. P. to K.'s 4th.
2. P. takes P.
3. P. to K. Kt.'s 4th.
4. P. to K. Kt.'s 5th.
5. P. takes Kt.
6. Kt. to Q. B.'s 3rd.
7. Q. to K.'s 2nd.
8. P. to Q.'s 3rd.
9. Q. takes B.
10. K. to Q.'s sq.
11. Kt. to K. R.'s 3rd.

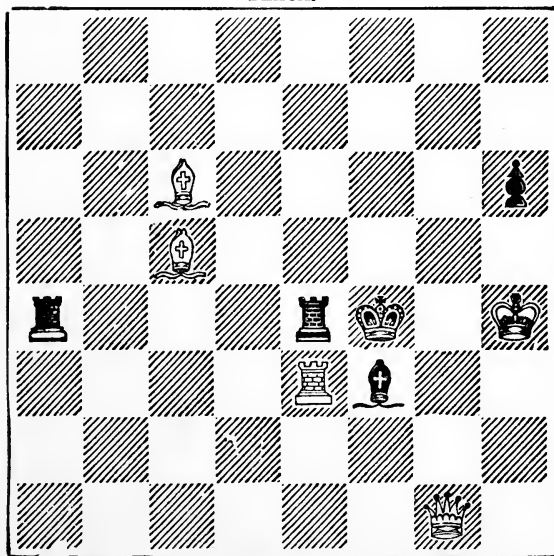
And black wins.

## Chess Problems.

PROBLEM NO. 1.—BY D. JULLIEN.

White to play, and checkmate in two moves.

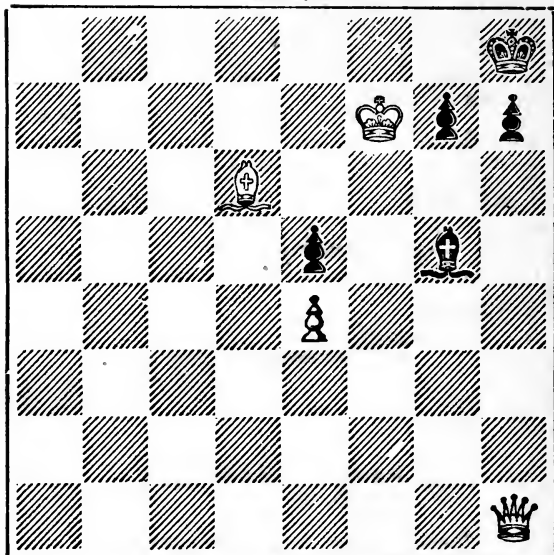
BLACK.



WHITE.

PROBLEM No. 2.—By EUGENE B. COOK.  
White to play, and checkmate in three moves.

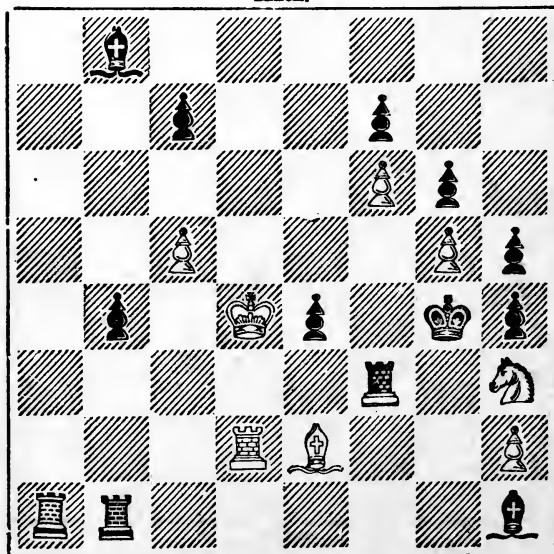
BLACK.



WHITE.

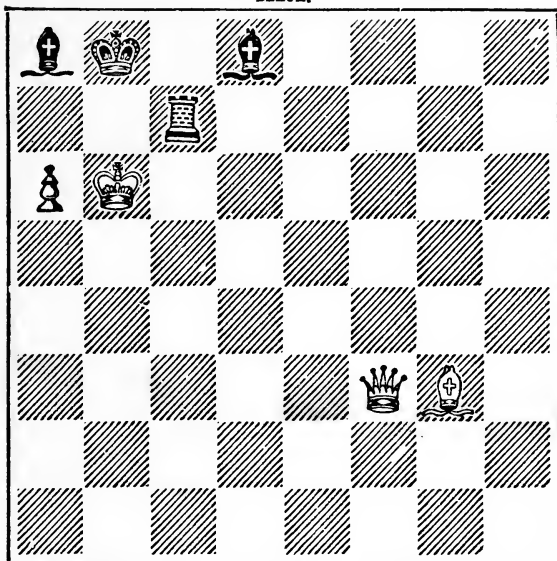
PROBLEM No. 3.—By S. LOYD.  
White to play, and checkmate in three moves.

BLACK.



PROBLEM No. 4.—By D. JULLIEN.  
White to play, and checkmate in three moves.

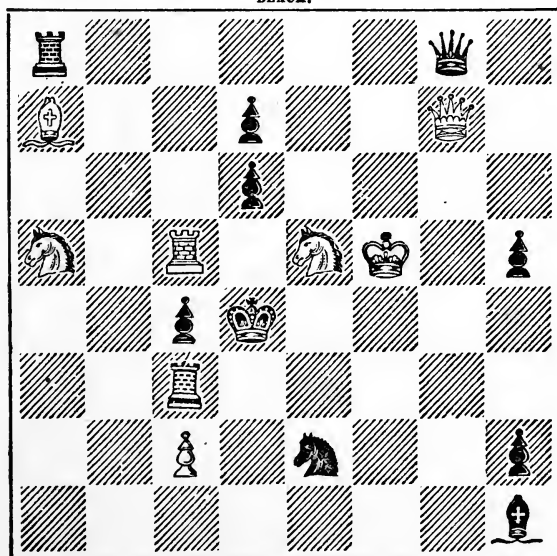
BLACK.



WHITE.

PROBLEM No. 5.—By N. MARACHE.  
White to play, and checkmate in four moves.

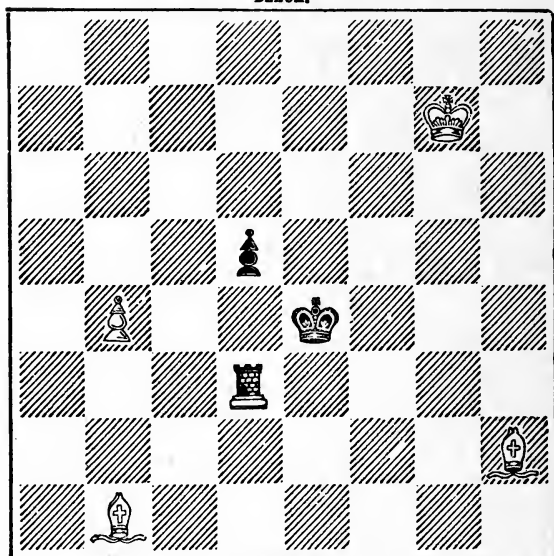
BLACK.



WHITE.

PROBLEM No. 6.—BY EUGENE B. COOW.  
White to play, and checkmate in four moves.

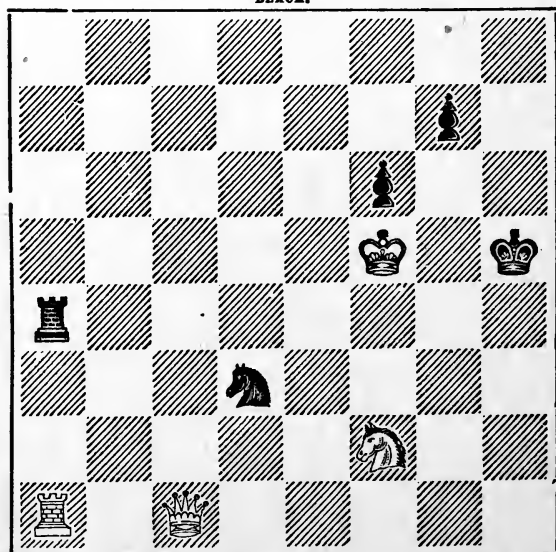
BLACK.



WHITE.

PROBLEM No. 7.—BY S. LOYD.  
White to play, and checkmate in four moves.

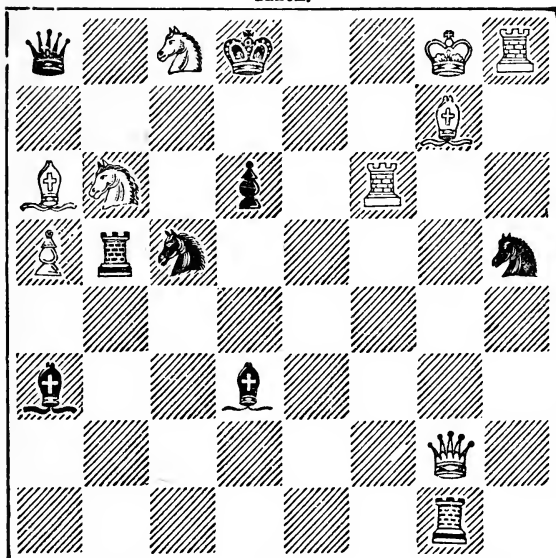
BLACK.



WHITE.

PROBLEM No. 8.—By I. S. LLOYD, JR.  
White to play, and checkmate in four moves.

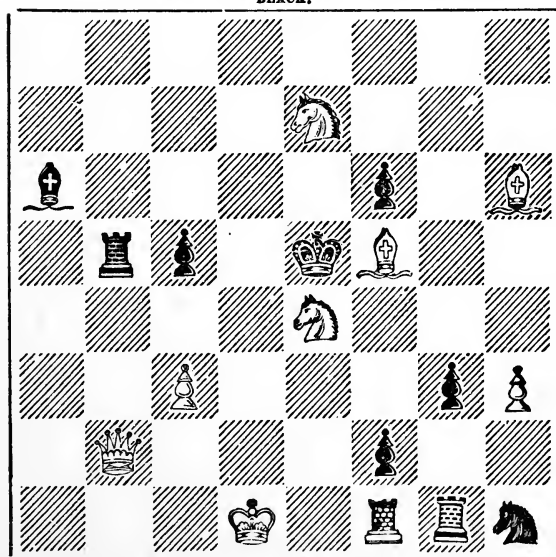
BLACK.



WHITE.

PROBLEM No. 9.—By EUGENE B. COOK.  
White to play, and checkmate in four moves.

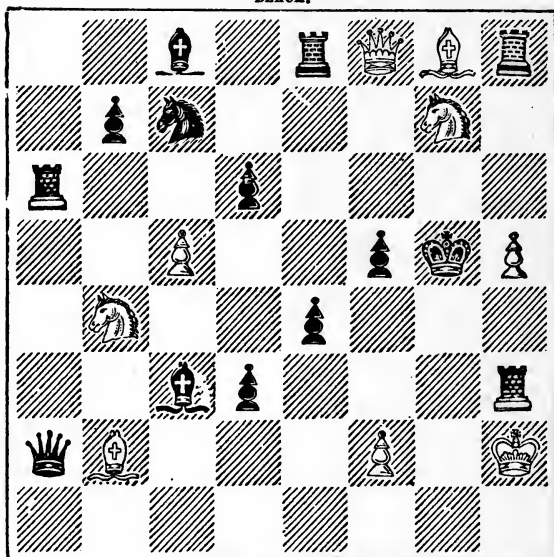
BLACK.



WHITE.

PROBLEM No. 10.—By D. JULLIEN.  
White to play, and checkmate in five moves.

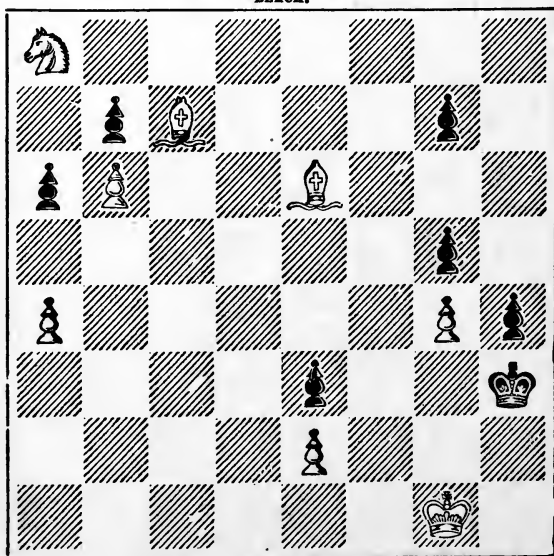
BLACK.



WHITE.

PROBLEM No. 11.—By PROF. A. CLAPP.  
White to play, and checkmate in five moves.

BLACK.

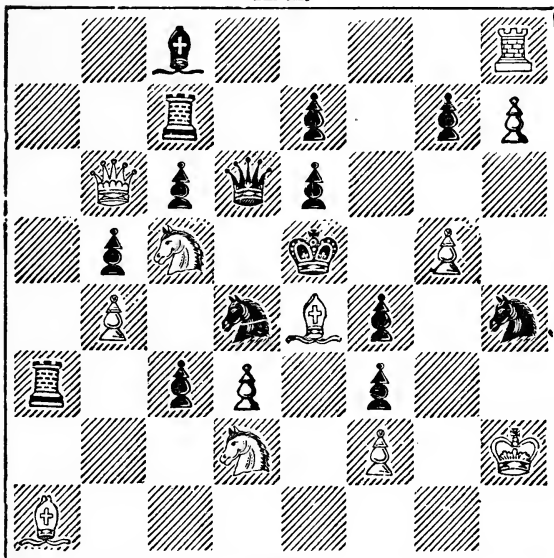


WHITE.

PROBLEM NO. 12.—By EUGENE B. COOK.

White to play, and checkmate in five moves.

BLACK.

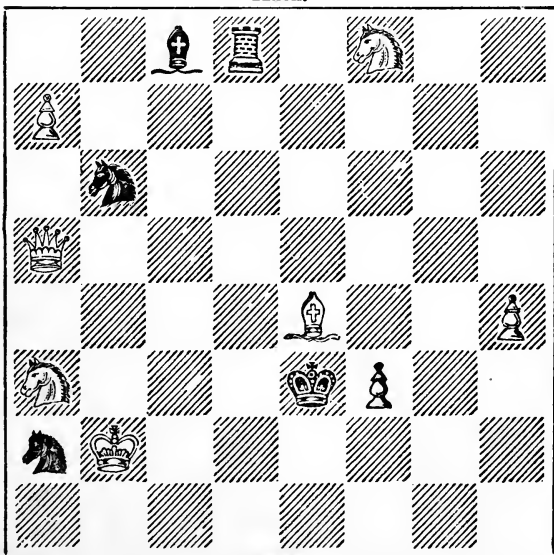


WHITE.

PROBLEM NO. 13.—By N. MARACHE.

White to play, and checkmate in five moves.

BLACK.

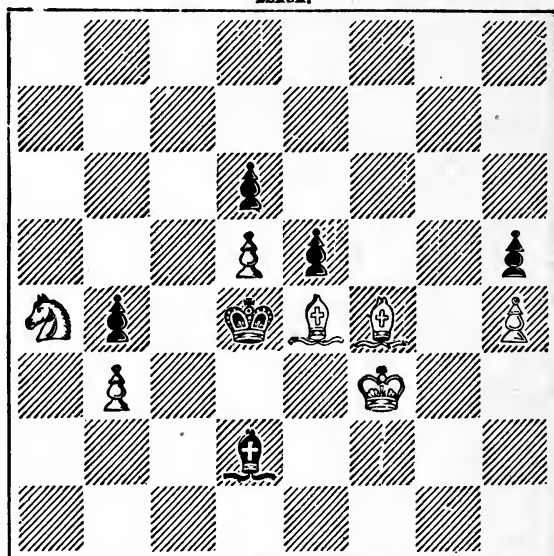


WHITE.

PROBLEM No. 14.—"THE JESUIT." BY EUGENE B. COOK.

White to play, and checkmate in nine moves.

BLACK.

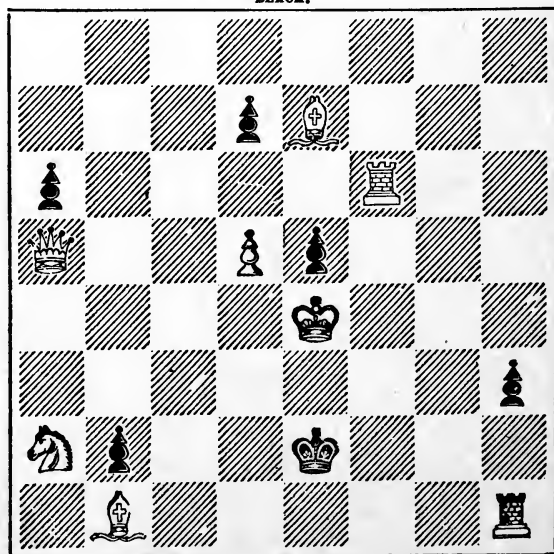


WHITE.

PROBLEM No. 15.—SELF-MATE. BY EUGENE B. COOK.

White to play, and force black to checkmate him (white) in seven moves.

BLACK.

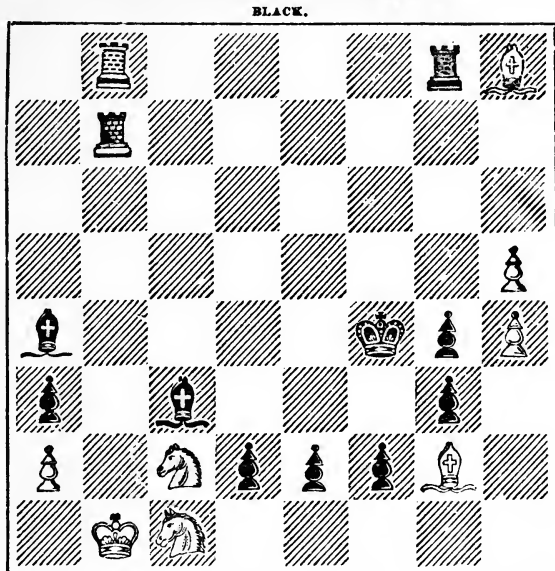


WHITE.



**PROBLEM No. 16.—“THE CIRCUS.”** BY EUGENE B. COOK.

White to play and draw the game.



**WHITE.**

### PROBLEM No. 17.—ANONYMOUS.

**WHITE.**—Q. at K.'s 4th; R. at Q. R.'s sq.; R. at K. R.'s 5th; K. at K. B.'s 6th.

**BLACK.**—R. at Q. R.'s 2nd; R. at Q. Kt.'s sq.; P. at Q. Kt.'s 2nd; K. at Q. R.'s sq.

**White to play, and checkmate in two moves.**

PROBLEM No. 18.—BY STANLEY.

**WHITE.**—P. at Q. Kt.'s 2nd; R. at K.'s 2nd; B. at K. Kt.'s 2nd; Kt at K. B.'s 5th; K. at Q.'s sq.

**BLACK.**—B. at Q. Kt.'s 2nd; K. at Q.'s 6th.

White to play, and checkmate in two moves.

PROBLEM No. 19.—BY HORWITZ.

**WHITE**.—P. at K's 5th; Q. at Q. R's 6th; Kt. at K. Kt's 6th; **K. at Q. R's 8rd.**

**BLACK.**—K. at Q. B.'s 4th.

White to play, and checkmate in three moves.

### PROBLEM No. 20.—THE INDIAN PROBLEM.

**WHITE.**—Pawns at Q. Kt.'s 2nd, K. B.'s 2nd, and K. Kt.'s 4th; R. at Q.'s sq.  
B. at K. Kt.'s 2nd; B. at K. R.'s 6th; K. at Q. R.'s sq.

**BLACK.**—Pawns at K.'s 4th and Q. Kt.'s 2nd; Kt. at K. B.'s 6th; K. at K.'s 5th.

**White to play, and checkmate in four moves.**

## PROBLEM NO. 21.—BY HERR KLING.

**WHITE.**—Pawns at Q's 2nd and K's 4th; R. at Q. R.'s 6th; B. at K. R.'s 8th; K. at K.'s 2nd.

**BLACK.**—Pawns at Q's 2nd, K. R.'s 2nd, and K. R.'s 6th; K. at K. R.'s 7th.

White to play, and checkmate in four moves.

## PROBLEM NO. 22.—BY HERR HARRWITZ.

**WHITE.**—Pawns at Q. Kt.'s 2nd, K. B.'s 2nd, K. Kt.'s 3rd, and K. R.'s 5th; R. at Q. R.'s 3rd; B. at Q. R.'s 6th; Kt. at K. B.'s sq.; Kt. at K. Kt.'s sq.; K. at Q. R.'s sq.

**BLACK.**—Pawns at Q. B.'s 3rd, K. B.'s 3rd, and K.'s 5th; Q. at Q. B.'s 4th; B. at K.'s 4th; B. at Q.'s 6th; Kt. at Q.'s 4th; K. at Q.'s 5th.

White to play, and checkmate in four moves.

## PROBLEM NO. 23.—BY D. JULLIEN.

**WHITE.**—Pawns at Q. B.'s 3rd and Q. Kt.'s 4th; R. at K.'s 5th; B. at Q.'s sq.; Kt. at K.'s 4th; K. at K. B.'s 4th.

**BLACK.**—P. at Q.'s 2nd; K. at Q. B.'s 5th.

White to play, and checkmate in four moves.

## PROBLEM NO. 24.—BY N. MARACHE.

**WHITE.**—P. at Q. Kt.'s 5th; Q. at Q. Kt.'s 7th; Rooks at K. R.'s 3rd and 7th; B. at K. Kt.'s sq.; Kt. at Q.'s 3rd; K. at Q. R.'s 4th.

**BLACK.**—Pawns at Q.'s 3rd, Q. B.'s 4th, and Q.'s 7th; Q. at Q.'s 2nd; Rooks at Q. Kt.'s 6th and 7th; B. at Q. B.'s sq.; B. at K. Kt.'s 2nd; K. at Q. B.'s 6th.

White to play, and checkmate in four moves.

## PROBLEM NO. 25.—BY EUGENE B. COOK.

**WHITE.**—P. at Q. B.'s 4th; B. at Q. B.'s 7th; B. at Q.'s 5th; Kt. at K. R.'s sq.; K. at R.'s 5th.

**BLACK.**—Pawns at K. B.'s 3rd and K. R.'s 2nd; Kt. at K.'s 5th; K. at K. B.'s 4th.

White to play, and checkmate in five moves.

## PROBLEM NO. 26.—BY T. M. BROWN.

**WHITE.**—Pawns at K. Kt.'s 4th and K. R.'s 2nd; R. at K. B.'s 8th; Bishops at Q. Kt.'s 5th and K. Kt.'s 3rd; K. at Q. B.'s 4th.

**BLACK.**—P. at K. Kt.'s 3rd; K. at K.'s 5th.

White to play, and checkmate in six moves.

## PROBLEM NO. 27.—BY EUGENE B. COOK.

**WHITE.**—Pawns at Q.'s 3rd and K. R.'s 4th; R. at K.'s 3rd; B. at Q. R.'s 7th; B. at K. R.'s 3rd; K. at Q. R.'s sq.

**BLACK.**—Pawns at K. R.'s 2nd and 3rd; K. at K. B.'s 5th.

White to play, and checkmate in five moves.

## PROBLEM NO. 28.—BY I. S. LOYD, JR.

**WHITE.**—Pawns at Q.'s 2nd, Q. B.'s 5th, K.'s 3rd, K. Kt.'s 3rd, K. R.'s 3rd, and K. R.'s 4th; Q. at Q. B.'s 4th; B. at K. B.'s 6th; Kt. at Q. B.'s 5th; Kt. at K. B.'s 4th; K. at K. R.'s 7th.

**BLACK.**—Pawns at Q. B.'s 3rd, K. B.'s 2nd, and K. B.'s 6th; Rooks at Q. B.'s 2nd and Q.'s 6th; Knights at K.'s 2nd and Q. B.'s 8th; Q. at Q. Kt.'s 4th; B. at Q.'s 4th; K. at K. B.'s 4th.

White to play and checkmate in five moves.

## PROBLEM No. 29. —BY EUGENE B. COOK.

**W. vs. B.**—Kt. at Q. Kt.'s 7th; B. at Q. B.'s 4th; Kt. at K.'s 3rd; K. at K. Kt.'s 4th.

**Bl. vs. W.**—Pawn at K.'s 4th B at Q.'s 3rd; K. at K.'s 5th.

White to play, and checkmate in six moves.

## PROBLEM No. 30.—BY T. M. BROWN.

**WHITE.**—P. at Q.'s 3rd; Q. at Q. R.'s 6th; Kt. at Q. B.'s 8th; R. at K.'s 8th R. at K. R.'s 4th; B. at K. R.'s 3rd; K. at Q. Kt.'s 7th.

**BLACK.**—Pawns at Q. B.'s 2nd, 4th, 5th, Q.'s 2nd, 3rd, 5th, and K. B.'s 2nd, 4th (eight pawns); Bishops at Q.'s sq. and K.'s 5th; Q. at K. Kt.'s 7th; Kt. at Q. Kt.'s 1th; K. at Q.'s 4th.

White to play, and checkmate in eight moves, without taking any of black's pawns.

## PROBLEM No. 31.—BY HERR KLING.

**WHITE.**—All the pieces on their own squares, but no pawns on the board.

**BLACK.**—King at his square.

White playing first, undertakes to command every square on the board in fourteen moves, mating only at the last move.

## SOLUTIONS TO THE CHESS PROBLEMS.

## PROBLEM No. 1.

**WHITE.**

1. R. takes B. (ch.)
2. Q. interposes (checkmate).

**BLACK.**

1. K. takes R. (dis. ch.)

## PROBLEM No. 2.

**WHITE.**

1. Q. to K. R.'s 6th.
2. B. takes P.
3. B. takes P. (checkmate).

**BLACK.**

1. B. takes Q.
2. B. moves.

2. B. takes P. (ch.)
3. B. takes B. (checkmate).

1. P. takes Q.
2. B. to B.'s 3rd.

2. B. to K.'s 7th
3. Mate.

1. B. to B.'s 3rd
2. Any move.

## PROBLEM No. 3.

**WHITE.**

1. R. to R.'s 3rd (dis. ch.)
2. B. to R.'s 6th.
3. B. to B.'s 8th (checkmate).

**BLACK.**

1. Moves.
2. Moves.

## PROBLEM No. 4.

**WHITE.**

1. Q. to Kt.'s 7th (ch.)
2. P. takes B.
3. B. takes R. (checkmate)

**BLACK.**

1. B. takes Q.
2. B. moves.

## PROBLEM No. 5.

## WHITE.

1. Kt. takes Q. B.'s P. (dis. ch.)
2. R. to Q.'s 5th (double ch.)
3. Kt. to K.'s 3rd (ch.)
4. P. checkmates.

## BLACK.

1. Q. takes Q.
2. K. takes R.
3. R. takes Kt.

## PROBLEM No. 6.

## WHITE.

1. R. to Q. R.'s 3rd (ch.)
2. K. to K. B.'s 6th.
3. B. to Q.'s 3rd (ch.)
4. B. to Q.'s 6th (checkmate).
4. B. to Q. Kt.'s 6th (checkmate).

## BLACK.

1. K. to Q.'s 5th
2. K. to B.'s 5th
3. K. takes P.
3. K. to Q.'s 5th.

## PROBLEM No. 7.

## WHITE.

1. Q. to R.'s 6th (ch.)
2. R. to R.'s sq. (ch.)
3. Kt. to R.'s 3rd.
4. Kt. or R. (checkmate.)

## BLACK.

1. P. takes Q.
2. R. to R.'s 5th.
3. Moves.

## PROBLEM No. 8.

## WHITE.

1. R. takes P. (ch.)
2. B. to K.'s 5th.
3. R. to Q.'s 8th (ch.)
4. K. to B.'s 7th (checkmate).

## BLACK.

1. K. to B.'s 2nd.
2. Q. takes Kt. (ch.)
3. K. takes R.

## PROBLEM No. 9.

## WHITE.

1. K. to K.'s 2nd.
2. K. to K. B.'s 3rd.
3. K. to K.'s 3rd.
4. B. to K. B.'s 4th (checkmate).
2. K. to B.'s 3rd.
3. Q. takes B.
4. B. to B.'s 4th (checkmate).
2. K. to K.'s 3rd.
3. P. to B.'s 4th (ch.)
4. Q. takes P. (checkmate).
2. B. to B.'s 4th (ch.)
3. Q. to Q. 2nd (ch.)
4. Q. to Q.'s 6th (checkmate).

## BLACK.

1. R. takes Q. (ch.)
2. B. to K.'s 7th (ch.)
3. Anywhere.
1. R. to Kt.'s 5th (ch.)
2. B. to K.'s 7th (ch.) (best).
3. R. takes Kt.
1. R. to Kt.'s 2nd (ch.)
2. R. takes Kt.
3. K. takes B.
1. P. to K. Kt.'s 7th, or R. takes R.
2. K. takes B.
3. K. to K.'s 4th.

## PROBLEM No. 10.

## WHITE.

1. Q. takes Q.'s P.
2. E. interposes (ch.)
3. R.'s P. 1.
4. Q. R. to R.'s 4th.
5. Kt. or Q. (checkmate).

## BLACK.

1. B. checks (best).
2. K. to K. B.'s 5th (best)
3. Q. to K. B.'s 2nd. (Δ)
4. Any thing.

(A) 3. K's P. 1

4. P. takes R. (ch.)

4. K. moves

5. Q. takes P. (checkmate).

## PROBLEM No. 11.

WHITE.

1. B. to Q. B.'s 8th.

2. B. to Q. Kt.'s 8th.

3. Kt. to Q. B.'s 7th.

4. Kt. to K.'s 6th (dis. ch.)

5. Kt. mates, or discovers mate.

BLACK.

1. P. moves.

2. P. moves.

3. K. moves.

4. K. moves or takes P.

## PROBLEM No. 12.

WHITE.

1. R. to Q.'s 8th.

2. Q. takes R.

3. P. to R.'s 8th, becomes a Kt.

4. R. takes Kt. at Q.'s 4th.

5. R. to Q.'s 5th (checkmate).

5. Kt. takes B.'s P. (checkmate).

3. R. takes Q.

4. K. takes R.

5. Q. takes Kt.'s P. (checkmate.)

5. R. to Q.'s 5th (checkmate).

3. B. takes Q. B.'s P.

4. P. to R.'s 8th, becomes Kt. or Q.

5. Checkmate.

2. P. to R.'s 8th, becomes Kt.

3. K. takes R.

4. Kt. to B.'s 7th (ch.)

5. Checkmate.

BLACK.

1. Kt. to K. Kt.'s 3rd.

2. Q. takes Q.

3. Kt. takes Kt. (best)

4. P. takes Kt.

If 4. K. takes R., or any other move,

2. R. takes B.

3. R. to R.'s 8th (ch.)

4. P. takes R.

If 4. Any other move.

2. R. to Q. R.'s 2nd.

3. Kt. to R.'s 5th (best).

4. Any move.

1. R. takes B.

2. R. to R.'s 8th (ch.)

3. Q.'s Kt. moves.

4. K. to Q.'s 5th.

There are many subordinate variations to this very interesting problem—the foregoing are the leaders.

## PROBLEM No. 13.

WHITE.

1. Q. to K.'s sq. (ch.)

2. Q. to K. Kt.'s sq. (ch.)

3. Q. to K. Kt.'s 7th (ch.)

4. Q. to Q. B.'s 7th (ch.)

5. Kt. to Q. Kt.'s 5th (checkmate).

BLACK.

1. K. to Q.'s 5th (best).

2. K. to K.'s 4th.

3. K. to Q.'s 3rd (best).

4. K. takes Q.

## PROBLEM No. 14.

WHITE.

1. B. to K. R.'s 2nd.

2. B. to K. Kt.'s 3rd.

3. B. to K.'s sq.

4. B. takes P.

5. B. takes P.

6. B. to Q. Kt.'s 8th.

7. B. to Q. B.'s 7th.

8. B. to Q. R.'s 5th.

9. B. to Q. B.'s 3rd (checkmate)

BLACK.

1. B. to K.'s 6th.

2. B. to K. Kt.'s 8th.

3. B. to K.'s 6th.

4. B. to Q.'s 7th.

5. B. to Q. Kt.'s 5th.

6. B. to Q. B.'s 4th.

7. B. to Q. R.'s 2nd.

8. Any move.

## PROBLEM NO. 15.

## WHITE.

1. R. to K. B.'s 5th.
2. B. to K. Kt.'s 5th.
3. Q. to Q. R.'s 4th.
4. B. to Q. B.'s 2nd.
5. B. to Q.'s sq. (ch.)
6. Kt. to Q. B.'s sq. (ch.)
7. Q. to Q. B.'s 4th (ch.)

5. B. to Q.'s 3rd (ch.)

5. Kt. to Q. B.'s 3rd (ch.)

## BLACK.

1. P. to Q.'s 3rd.
2. P. to R.'s 7th.
3. P. to R.'s 4th.
4. P. to Kt.'s 8th becomes rook (best). (a)
5. P. takes B.
6. R. takes Kt.
7. R. takes Q. (checkmate).

- (a) If 4. P. becomes Q. or B.

5. Q. or B. takes B. (checkmate)

- If 4. P. becomes Kt.

5. Kt. takes Kt. (checkmate).

## PROBLEM NO. 16.

## SOLUTION TO THE "CIRCUS."

## WHITE.

1. Kt. to Q.'s 3rd (ch.)
2. Kt. to K.'s 3rd (ch.)
3. Kt. to K. B.'s 4th (ch.)
4. Kt. to K. B.'s 5th (ch.)
5. Kt. to K.'s 6th (ch.)
6. Kt. to Q.'s 6th (ch.)
7. Kt. to Q. B.'s 5th (ch.)
8. Kt. to Q. B.'s 4th (ch.)

## BLACK.

Black's moves are all forced.

And the performance of the horses continues *ad libitum*.

## PROBLEM NO. 17.

## WHITE.

1. Q. to K. R.'s sq.
2. Q. or R. mates.

## BLACK.

1. Anything.

## PROBLEM NO. 18.

## WHITE.

1. R. to K.'s 4th.
2. B. to K. B.'s sq. (checkmate).

## BLACK.

1. B. takes R.

## PROBLEM NO. 19.

## WHITE.

1. Kt. to K. R.'s 4th.
2. Q. to Q.'s 6th (ch.)
3. Q. to Q.'s 4th (checkmate).

## BLACK.

1. K. to Q.'s 4th.
2. K. to K.'s 5th.

## PROBLEM NO. 20.

## WHITE.

1. B. to Q. B.'s sq.
2. Q. Kt. P. 1, if black plays 2 sqs.; if black plays but 1 sq., then play the P. 2 squares.
3. K. to Q.'s 2nd.
4. R. to Q.'s 4th (checkmate).

## BLACK.

1. Q. Kt. P. 1 or 2 squares.
2. P. advances
3. K. moves.

## PROBLEM No. 21.

## WHITE.

1. K. to B.'s 2nd.
2. B. to K.'s 5th (ch.)
3. R. to K. R.'s 6th.
4. R. takes R. P. (checkmate).

## BLACK.

1. Q. P. 1 (best).
2. P. takes B.
3. K. to R.'s 8th.

## PROBLEM No. 22.

## WHITE.

1. R. takes B. (ch.)
2. Kt. to B.'s 3rd (ch.)
3. Kt. to Q.'s 2nd (ch.)
4. B. to B.'s 8th (checkmate).

## BLACK.

1. P. takes R.
2. K. to K.'s 5th.
3. K. to B.'s 4th.

## PROBLEM No. 23.

## WHITE.

1. P. to Q. Kt.'s 5th.
2. R. to Q.'s 5th (ch.)
3. B. to Q. R.'s 4th.
4. { If K. takes R., B. mates.  
If P. moves, K. mates.

## BLACK.

1. K. to Q.'s 6th (best)
2. K. to Q. B.'s 5th.

## PROBLEM No. 24.

## WHITE.

1. Kt. to Q. Kt.'s 4th (dis. ch.)
2. Q. takes B. (ch.)
3. Q. to Q.'s 4th (ch.)
4. R. to Q. B.'s 7th (checkmate).

## BLACK.

1. Q. takes R. (best).
2. K. to Q. B.'s 5th.
3. P. takes Q.

## PROBLEM No. 25.

## WHITE.

1. B. to Q. Kt.'s 8th.
2. B. to K. R.'s 2nd.
3. Kt. takes Kt. (ch.)
4. Kt. to B's sq. (ch.)
5. Kt. to K's 3rd (checkmate).
3. Kt. to Kt.'s 3rd (ch.)
4. As above.
5. As above (checkmate).
4. Kt. to K.'s 2nd (ch.)
5. Kt. to Q.'s 4th (checkmate).

## BLACK.

1. P. to R.'s 3rd (best).
2. Kt. to Kt.'s 6th (ch.)
3. K. to B.'s 5th.
4. K. to B.'s 4th.
2. Kt. elsewhere.
3. K. to B.'s 5th.
4. K. to B.'s 4th.
3. K. to K.'s 4th
4. K. to B.'s 4th.

## PROBLEM No. 26.

## WHITE.

1. R. to K. B.'s 2nd.
2. B. to K.'s 8th.
3. B. to K. B.'s 4th.
4. B. to K. R.'s 5th.
5. R. to K.'s 2nd (ch.)
6. P. to Kt.'s 5th (dis. mate).

## BLACK.

1. K. moves.
2. K. moves.
3. P. moves.
4. P. takes B
5. K. moves.

## PROBLEM No. 27.

## WHITE.

1. B. to Q. B.'s 5th.
2. B. to Q.'s 7th.
3. R. to K. R.'s 3rd.
4. R. to K. B.'s 3rd.
5. R. to K. B.'s 5th (checkmate).

## BLACK.

1. P. to R.'s 4th.
2. P. to R.'s 3rd.
3. K. to K.'s 4th.
4. K. to Q.'s 4th.

## PROBLEM No. 28.

## WHITE.

1. Q. to K.'s 4th (ch.)
2. B. to R.'s sq
3. B. takes Q.
4. B. takes R.
5. P. checkmates If B. moves, Kt. mates.

## BLACK.

1. B. takes Q.
2. Q. to Kt.'s 7th.
3. R. to B.'s 6th.
4. Moves.

## PROBLEM No. 29.

## WHITE.

1. K.'s to K. B.'s 5th.
2. Kt. to Q.'s 8th.
3. Kt. to K.'s 6th.
4. Kt. to Q. B.'s 7th.
5. Kt. to Q.'s 5th.
6. Kt. checkmates.
2. Kt. to Q. R.'s 5th.
3. Kt. to Q. Kt.'s 3rd.
4. Kt. to Q. R.'s sq.
5. Kt. to Q. B.'s 2nd.
6. Kt. checkmates.

## BLACK.

1. B. to Q. Kt.'s 5th.
2. B. to Q.'s 3rd.
3. B. to K.'s 2nd.
4. B. to Q. B.'s 4th.
5. B. moves.
1. B. to K.'s 2nd.
2. B. to Q. B.'s 4th.
3. B. to Q. Kt.'s 5th or K.'s 6th.
4. B. moves.
5. B. moves.

## PROBLEM No. 30.

## WHITE.

1. P. takes B. (ch.)
2. R. to R.'s 5th (ch.)
3. R. at R.'s 5th, takes Q. (ch.)
4. Q. to B.'s 6th (ch.)
5. B. to K.'s 6th (ch.)
6. R. takes B. (ch.)
7. R. takes Kt. (ch.)
8. Kt. checkmates.

## BLACK.

1. P. takes P.
2. Q. interposes.
3. P. takes K.
4. P. takes Q.
5. P. takes B.
6. Kt. interposes.
7. P. takes R.

## PROBLEM No. 31.

## WHITE.

1. Q. to her 6th.
2. K. R. to R.'s 8th.
3. B. to Q. Kt.'s 2nd (ch.)
4. Q. to Q. R.'s 6th.
5. K. B. to K. R.'s 3rd.
6. Q. B. to Q.'s 4th.
7. Q. Kt. to Q. B.'s 3rd.
8. K. Kt. to K. B.'s 3rd.
9. K. to his 2nd.
10. K. to Q.'s 3rd.
11. K. Kt. to Q.'s 2nd.
12. Q. R. to K. Kt.'s sq.
13. Q. Kt. checks.
14. K. B. to K.'s 6th (checkmate).

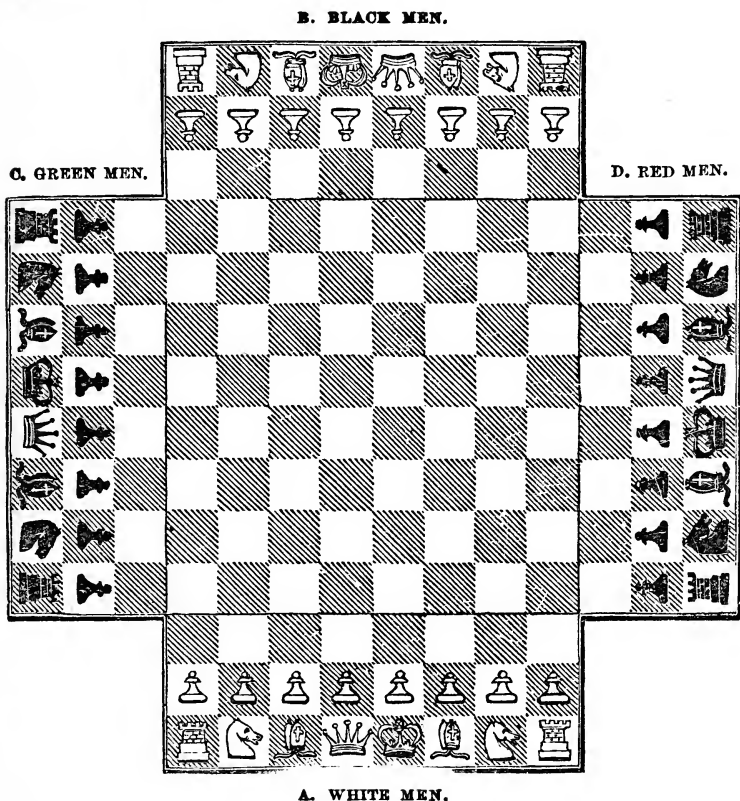
## BLACK.

1. K. to B.'s 2nd.
2. K. to Kt.'s 2nd.
3. K. to B.'s 2nd.
4. K. to K.'s 2nd.
5. K. to B.'s 2nd.
6. K. to K.'s 2nd.
7. K. to B.'s 2nd.
8. K. to K.'s 2nd.
9. K. to B.'s 2nd.
10. K. to K.'s 2nd.
11. K. to B.'s 2nd.
12. K. to K.'s 2nd.
13. K. to B.'s 2nd.



## Four-handed Chess.

THE game of Chess for four persons is played on a board of one hundred and sixty squares. The following diagram represents the board and men on beginning a game.



From this sketch it will be seen that each of the four players has a set of men placed as indicated. We suppose the players to be A, B, C, and D, and that the four colors used are white, black, red, and green. It is right to observe that in all points, excepting such as are here delineated, the game for four is played similar to the usual game for two.

A and B play with the white and black pieces, in part

nership, against C and D, to whom are appropriated the green and red. The partners sit opposite to each other.\*

The pieces are the same in number, but their position is slightly different, at beginning, to what it is in the ordinary game. The only difference, however, relates to the relative situations of the kings and queens, and this will be best gathered from the foregoing pictured representation. In the game of Chess for two, the kings and queens face each other; but here the king faces the queen, and so on. It is obvious that two of the players will have a white square at their right-hand corner of the board, and two will have a black one. At the beginning of each game, the four players draw lots for the first move.

The move passes round, in turn, always to the left hand thus, if A play first, C follows; then B, and lastly D. Each player supports and assists his confederate to the utmost, while he opposes the two adverse parties indiscriminately.

The kings of the partners may move on to adjoining squares, and, of course, can go freely into the range of any of their partners' pieces. A queen, or other piece, cannot assume the state of giving check to the partner's king; towards which, as towards her own, all hostile properties lie dormant. This rule equally applies to all the Chess-men.

No player is allowed to move a piece or pawn, the removal of which would open his partner's king to a check from either of the hostile powers, any more than he may uncover his own king to a similar check.

Each player supports his partner in an attack; thus should A put a queen en prise of D's king, unsupported, and should C be unable to take her, or otherwise provide for the check—B may support the queen, and even give mate, in this compound manner.

The pawns can only move one square each time, and not two squares the first move, as in the ordinary game.

It is the general rule to disallow castling, altogether, in the game for four. With some persons, however, it is the custom to adopt it. There being a difference of opinion upon the point, it is best to arrange beforehand respecting it. It is by far the best plan to prohibit castling, as the game is in itself sufficiently complicated.

\* The partners are rigorously interdicted, as at Whist, from intrusting sight to each other, either by word, look, or gesture.

The pawns do not become pieces, when they reach the opposite end squares of the board; such squares being friendly squares, because in the territory of the partner. But on a pawn's attaining any one of the extreme hostile line of squares, right or left, it becomes a queen. Thus A can only queen a pawn by getting it on to one of the end squares of D or C—such squares being the edge-line of the board. It is evident from this, that a pawn can only queen through making repeated captures; since, unless in the act of taking, it cannot move diagonally.

When a pawn has attained either one of the ultimate squares of the board belonging to your partner, such pawn remains there as a pawn, and moves back again, as a pawn, one square at a time, in the same direction; that is, towards you. A pawn, therefore, which has reached either one of the eight ultimate friendly squares, should be marked in some way to show that it has exchanged its own line of march for a power exclusively of backward motion. Should such pawn return to the line from which it originally started, it moves forward again, as it did at first.

As the partners sit opposite, it sometimes happens that their pawns meet on the board. In every such case, they are allowed to leap over the friendly pawn, and place themselves, on the move, upon the square beyond: always preserving their forward or backward motion, as the case may be, but never leaving their file, save to make a prisoner. The player will soon become accustomed to these little peculiarities.

The game is only won when the two partners are checkmated. Should one be checkmated, and the other be stalemated, the game is drawn, as if both were stalemated.

Should a player be checkmated, his pieces are not removed from the board, but must remain in the same position, his partner continuing the fight single-handed. Of course, while checkmated, he cannot move, and therefore misses his turn. His partner may at any time relieve him, if he can, from the checkmate; in the event of doing which, his pieces regain life, and he again moves in his turn. As, while one is checkmated, the enemy moves twice for once, it is seldom that a checkmate can be relieved, if it has stood more than one move. While a player is in checkmate, his pieces cannot be taken by the adversary, but they remain in the same position. In this case

they present a species of "Caput mortuum," devoid of all offending properties; thus, should the squares be open, the adverse pawns, or pieces, may move between them; going into their check or range with impunity. They still, however, offer the inert resistance of a lifeless mass, by blocking up the squares they actually occupy, &c.

The principle of playing this game well, is in directing the attack to the right hand in preference to the left. For as the move passes round to the left, you thus have the chance of your partner's support. For example, A having to play, attacks D rather than C; being assured, by this, of two hostile moves against D, while the latter, until it is his own turn to play, can only divert the attack by the one intermediate move of his partner C. A skilful player, by thus attacking his right-hand adversary, frequently secures, through the co-operation of his partner, not only the simple capture of a man, but even the giving of checkmate. When you find that your partner, acting on this, has attacked his right-hand adversary, you support him in the best mode you can. In such case, your attack is of course directed against your left-hand adversary, but this attack is rather of a secondary than primary nature, since it does not originate with you.

It would be out of place, in this brief outline of the game, to attempt more than general description. The game of Chess for four is rarely adopted but by tolerably good Chess-players, and it is pretty clear that those who play the common game best, are most likely to excel in this new variety. The game of Chess for four is advancing daily in fashion and favor with the public. It takes in players of every grade; for a good player with a less skilful partner are equally matched against a similar couple; and the less scientific have thus an opportunity of playing in consort with those of greater skill. In so doing, it is believed much instruction is derivable, and it is anticipated that the extension of a knowledge of the game for four, will thus contribute, in no mean degree, to promote the wider diffusion of the finest intellectual recreation yet devised—CHESS.

# DRAW POKER:

## RULES FOR PLAYING.

BY THE HON. ROBERT C. SCHENCK,

EMVOY EXTRAORDINARY AND MINISTER PLENIPOTENTIARY OF THE  
UNITED STATES OF AMERICA NEAR HER MAJESTY THE  
QUEEN OF GREAT BRITAIN AND IRELAND.

---

THE deal is of no special value, and anybody may begin.

The dealer, beginning with the person at his left, throws around five cards to each player, giving one card at a time.

The dealer shuffles and makes up the pack himself; or, it may be done by the player at his left, and the player at his right must cut.

To begin the pool, the player next to the dealer on his left must put up money, which is called an "Ante;" and then in succession each player, passing around to the left, must, after looking at his hand, determine if he goes in, or not; and each person deciding to play for the pool must put in twice the amount of the ante. Those who decline to play throw up their cards face downward on the table, and, per consequence, in front of the next dealer.

NOTE. — A, B, C, D, and E (five being the best number to play the game) sit down to play draw poker. A deals the cards; B "antes," — say five cents. ("Ante" is corrupted from the French word *entrer*, to enter.) C can "straddle" B, by putting up (or "ante-ing") at least ten cents, which is double B's "ante," without looking at his cards. This doubling the ante (or "blind") is called a "straddle," and always should carry the "age," as an inducement to straddle. D can straddle C, which makes a double straddle, and thus takes the "age" from C; and so round *ad infinitum*. — ARKANSAS.

When all who wish to play have gone in, the person putting up the ante can either give up all interest in the pool, thus forfeiting the ante that has been put up, or else can play like the others who have gone in, by "making good;" that is, putting up in addition to the ante as much more as will make him equal in stake to the rest.

If a number of players have gone in, it is best generally for the ante-man to make good and go in, even with a poor hand, because half his stake is already up, and he can therefore stay in for half as much as the others have had to put up, which is a percentage in favor of his taking the risk. This, of course, does not apply if any one has "raised," — that is, more than doubled the ante before it comes around to the starting-point.

Any one, at the time of going in, must put up as much as double the ante, and may put up as much more as he pleases, by way of "raising" the ante; in which case every other player must put up as much as will make his stake equal to such increase, or else abandon what he has already put in.

Each player, as he makes good and equals the others who are in before him, can thus increase the ante if he chooses, compelling the others still to come up to that increase, or to abandon their share in the pool.

All "going in," or "raising" of the pool, as well as all betting afterward, must be in regular order, going round by the left; no one going in, making good, increasing the ante, or betting, except in turn.

When all are in equally who intend to play, each player in turn will have the privilege of drawing; that is, of throwing away any number of his five cards, and drawing as many others, to try thus to better his hand. The cards thus thrown up must be placed face downward on the table, and, for convenience, in front of or near the next dealer.

The dealer, passing around to the left, will ask each player in turn how many cards he will have, and deal him

the number asked for from the top of the pack, without their being seen. The dealer, if he has gone in to play for the pool, will in like manner help himself last.

The players must throw away their discarded cards before taking up or looking at those they draw.

In the game every player is for himself and against all others, and to that end will not let any of his cards be seen, nor betray the value of his hand by drawing or playing out of his turn, or by change of countenance or any other sign. It is a great object to mystify your adversaries up to the "call," when hands have to be shown. To this end it is permitted to chaff or talk nonsense, with a view of misleading your adversaries as to the value of your hand; but this must be without unreasonably delaying the game.

When the drawing is all complete, the betting goes around in order, like the drawing, to the left. The ante-man is the first to bet, unless he has declined to play; and in that case the first to bet is the player nearest the dealer, on his left. But the player entitled to bet first may withhold his bet until the others have bet round to him, which is called "holding the age;" and this, being an advantage, should, as a general rule, be practised.

Each better in turn must put into the pool a sum equal at least to the first bet made; but each may in turn increase the bet, or raise it, as it comes to him: in which case the bets, proceeding around in order, must be made by each player in his turn equal to the highest amount put in by any one; or else, failing to do that, the party who fails must go out of the play, forfeiting his interest in the pool.

When a player puts in only as much as has been put in by each player who has preceded him, that is called "seeing" the bet.

When a player puts in that much, and raises it, that is called seeing the bet and "going better."

When the bet goes around to the last better or player who remains in, if he does not wish to see and go better, he

simply sees and "calls;" and then all players must show their hands, and the highest hand wins the pool.

When any one declines to see the bet, or the increase of bet which has been made, he "lays down" his hand, — that is, throws it up with the cards face downward on the table. If all the other players throw down their hands, the one who remains in to the last wins, and takes the pool without showing his hand.

To "bluff" is to take the risk of betting high enough on a poor hand, or a worthless one, to make all the other players lay down their hands without seeing or calling you.

When a hand is complete, so that the holder of it can play without drawing to better it, that is called a "pat" hand. A bold player will sometimes decline to draw any cards, and pretend to have a pat hand, and play it as such, when he has none.

A skilful player will watch and observe what each player draws, the expression of the face, the circumstances and manner of betting, and judge, or try to judge, of the value of each hand opposed to him accordingly.

No one is bound to answer the question, how many cards he drew, except the dealer; and the dealer is not bound to tell after the betting has begun.

#### OF DRAWING.

If the player determines to draw to a pair, he draws three cards. If he draws to two pairs, he draws one card.

If he holds three to begin with, he draws two cards, in order to have the best chance of making a full, inasmuch as, in playing, pairs are apt to run together. But to deceive his adversaries, and make them think he has nothing better than two pairs, a sharp player will often draw but one card to his threes.

It is advisable sometimes, to keep an ace, or other high card, as an "outsider," with a small pair, and draw but



one card, — thus taking the chances of matching the high card, and so getting a good two pairs, or something better possibly, while at the same time others may be deceived into believing that the player is drawing to threes.

When drawing to cards of the same suit to try to make a flush, or to cards of successive denominations to try to make a sequence, as many more cards are to be taken as will be needed to fill out the flush or the sequence. But it is seldom advisable to venture in to draw for either a flush or a sequence when more than one card is required to complete the hand.

When a player holds fours in his original hand, it is as good as it can be; and yet it is best to throw away the outside card, and draw one, because others may then think he is only drawing to two pairs, or for a flush or a sequence, and will not suspect the great value of the hand.

When one is in (as he ought seldom to be) without even so much as a pair, his choice must be either to discard four cards, or three cards, and draw to the highest or two highest in the hand; or throw away the whole hand, and draw five; or look content and serious, stand pat, and bet high.

The player determining to try this last alternative on a worthless hand had generally better begin by raising when he goes in, or else nobody will be likely to believe in his pretended strong hand.

#### RELATIVE VALUE OF HANDS IN THEIR ORDER, BEGINNING WITH THE BEST.

1. A sequence flush; which is a sequence of five cards, and all of the same suit.
2. Fours; which is four of the five cards of the same denomination.
3. A full; which is a hand consisting of three cards of the same denomination, and two of likewise equal denomination.
4. A flush; which is all five cards of the same suit.

5. A sequence;\* which is all five cards not of the same suit, but all in sequence. [In computing the value of a sequence, an ace counts either as the highest or lowest card; that is, below a deuce, or above a king.]

6. Threes; which is three cards of the same denomination, but the other two of different denominations from each other.

7. Two pairs.

8. One pair.

9. When a hand has neither of the above, the count is by the cards of highest value or denomination.

When parties opposed each hold a pair, the highest pair wins; and the same when each party holds threes or fours.

When each party holds two pairs, the highest pair of the two determines the relative value of the hands.

When each party holds a sequence, the hand commencing with the highest card in sequence wins: so also when two or more parties hold flushes against each other.

That full counts highest of which the three cards of the same denomination are highest. The two cards of the same denomination help only to constitute the full, but do not add to the value of the hand.

When hands are equal so far that each party holds a pair, or two pairs of exactly the same value, then the next highest card or cards in each hand must be compared with the next highest card or cards in the other hand to determine which wins.

In case of the highest hands (which very seldom occurs) being exactly equal, the pool is divided.

The main elements of success in the game are: (1) *good luck*; (2) *good cards*; (3) *plenty of cheek*; and (4) *good temper*.

\* Many experts rate threes in relative value above a sequence; but the better opinion is, that a sequence should rank first, as being in itself one of the complete hands.

# SANCHO PEDRO.

THESE RULES ARE COMPILED FROM THE BEST AUTHORITIES

---

THE game is played by any number of persons from two to eight. Four or five, however, are best. Each plays for himself.

A full whist pack is used, and the cards rank in their natural order, viz.: ace, high; deuce, low, &c. Six cards are dealt, three at a time to each player, commencing with the one at the left of the dealer. The deal is determined by cutting, the lowest card winning the deal. No trump is turned. After the first deal it passes in regular order to the left.

The player on the left of the dealer can then bid for the privilege of making the trump by offering one or more points to the dealer. (He may, of course, refuse to bid any thing.) The player next in order then may bid, and so around, until the bidding ceases. Any player has the right to raise his original bid, or, having first refused, may bid when it again comes around to him; the object of the dealer being to sell as high, and that of the other players to buy as low, as possible.

When the highest bid has been reached the dealer may accept it, or, refusing, make the trump himself. If he accepts, the amount bid is added to his score. If he refuses, and then fails to make as many points as the highest number offered, that number must be deducted from his score, and the points he did make are not credited to him.

If the dealer accepts the highest bid, the player making that bid must make as many points as he offered, or be set

back that number of points, and what points he did make are not credited to him.

Any points made by the other players are, of course, credited to them.

The player who makes the trump plays first, and **MUST** lead a trump.

The points to be made are: High (the highest trump out), Low (the lowest trump out), Knave of trumps, and Game (ten of trumps), which each count one point; Sancho (nine of trumps), and Pedro (five of trumps), which count for their face, — making a total of eighteen, which may all be made in one hand. These all count to the player holding them, after the hand is played out.

The score should be kept by one person on a sheet of paper, with the names of the players at the top, and their scores underneath, thus adding or subtracting as they make or lose. The last figures in the columns will show the state of the game.

The game is usually a hundred points, but may be varied as agreed upon. Some players begin at one hundred, and count down to nothing. In such a case a set-back should be added. It is also played with an indefinite score, the one counting highest at the end of play being declared the winner.

If two players should both be ninety-nine, and both count out on the same hand, the points count in the order named; that is, the one holding High takes the precedence, although the other may hold Sancho or Pedro.

The dealer, having once refused a bid, cannot afterwards accept it; and a player having made an offer, stating that he will give no more, cannot make a higher offer.

If a player has no trumps he throws down his hand, and does not play; and any one having played all his trumps should throw down his hand, unless by taking the previous trick he is obliged to lead.

Some players count Low to the player to whom it was originally dealt, as in High, Low, Jack. It is also customary

with some players to name the suit on which they bid ; thus two players might bid on the same suit, each thinking that he could make more than the other, which would make the bidding more spirited.

In playing, any one may follow suit, or trump ; but, holding the suit led, cannot throw on a card of another suit, not trumps. Not having the suit led, he may play any thing he chooses.

When three persons only are playing, it makes the game more interesting to deal nine cards instead of six.

# CASSINO.

---

**AN** entire pack of cards is used in this game, which is generally played by four persons (but occasionally by two or three), and the partners and deal are determined in the same manner as at whist. Eleven points constitute the game, and are calculated thus:—

Great Cassino, is the ten of diamonds, and reckons for two points. . . . . 2

Little Cassino, the two of spades, reckons for . . . 1

The Cards, is having a greater share of the pack than your adversary, and reckons for . . . . . 3

The Spades, is having the majority of that suit and reckons for . . . . . 1

The Aces, each of which reckons for one point . . . 4

Lurched, is when your adversary has won the game, before you have gained six points.

## MODE OF PLAYING.

The deal is made by giving each person one card, and turning up one on the board, and thus alternately until each player has four cards, and there are four on the board. When each has played his four cards, four more are dealt round, but none turned up; and so on till the pack is finished.

The cards being dealt thus, examine your cards in hand and those on the board, to see if you can pair them, or make up a number of pips from the cards on the table, equal to the card you lay down; if so, you take them up, and place them before you with their faces downwards. **U**

you can neither pair nor match any of the cards on the table, you must put down one.

When by playing a card you can match *all* on the board, that is, suppose there were eight or ten cards which would make three or four distinct tens, and you play a ten, you take them all up, and thus clearing the board, are entitled to add one point to your score.

Endeavor to take up spades in preference to any other suit, as the majority in that suit constitutes a point towards game; and you should likewise give a preference to either of the cassinos or aces, though you may thereby take up fewer cards.

When you can neither pair nor take up any cards, play such a card as will not assist to make up an eight, nine, or ten, &c. In this case, the best to play is a pictured card or a small one, but not an ace.

When you hold a pair, and a similar card is on the table, you should, if the fourth is out (it is not judicious otherwise), lay down one of them, wait your turn to play the other, and then take up the three together; but you are not obliged to take them, if a more advantageous card offers.

Always take up the card laid down by your opponent in preference to any other on the table.

While great or little cassino is in, forbear playing a ten, or a two.

Always take up as many cards as possible with one card, and endeavor to win the last cards.

Though you can play your cards to advantage, avoid doing so when it may give your opponent an opportunity of clearing the board.

Remember the cards played, and those that remain in, for this will give you great advantage in playing.

You can never examine the cards taken up, unless you suspect a mistake, when you must challenge it immediately (that is, before you play your cards), otherwise you cannot claim it.

When you take up a pair, it is best to separate them by

placing them in different parts of the cards before you, to prevent their coming in pairs the next deal.

Those cards which remain on the table unmatched at the conclusion, belong to the person who last took up, and each party then proceeds to reckon his game, that is, the points that may arise from either of the cassinos, the aces, and the majority of the cards, or of the spades. If both should be equal, neither party scores any thing. The lesser number is likewise to be subtracted from the greater; as thus, suppose that you have great cassino and two aces, which make four points, and your adversary has little cassino, the cards, the spades, and two aces, which are seven points, he can only mark three, as your four must be deducted. It may thus frequently happen that neither party reckons any thing in a single deal, particularly when three persons play, as in this case the two lowest subtract their points from the highest, and he can score only the overplus, if any.

This game is sometimes played by two, and each party marks for himself, allowing the subtraction before mentioned.



**BAZIQUE**

## TABLE OF CONTENTS.



DIRECTIONS FOR DEALING, . . . . .	339
VALUE OF THE CARDS, . . . . .	340
COUNTERS REQUIRED, . . . . .	341
COUNTING GAME, . . . . .	342
EXPLANATION OF TERMS USED, . . . . .	343
DIRECTIONS FOR PLAYING, . . . . .	344
GENERAL REMARKS, . . . . .	350
HOLDING FOR GAME, . . . . .	351
BAZIQUE AS PLAYED BY MORE THAN TWO PERSONS,	356

## B A Z I Q U E .

---

### Directions for Dealing.

---

Two packs of cards are used. After having thrown out of each the following cards,—the two, three, four, five, and six spots,—shuffle the two packs well together, and use them as one.

Cards with backs of the same color are preferable, as any person will see after having learned the game.

Cut the cards for the *deal*. The person cutting the *highest* is entitled to it. It is of advantage, as it often enables the dealer to take the first trick, which, if he holds the seven-spot of trumps, gives him control of the trump turned. (See rules for playing.)

After the first deal, the players deal in turn until the game is ended.

Deal *eight* cards to each, as follows: three, three, and two; then turn the next, or seventeenth, for a *trump*; place it upon the table at one side, face *upward*; place the remainder of the pack, face *downward*, on top of the trump card, crosswise, in such a manner that the denomination of the trump can be seen.

If, after the trump is turned, either party has more or less than *eight* cards, the dealer must deal again.

---

### Value of the Cards.

---

The cards rank in value as follows: Ace, ten-spot, King, Queen, Jack, nine, eight, and seven spots.

After the *last* card has been drawn from the pack (see rules for playing), the *trump*

cards change their value, and rank as follows: Ace, King, Queen, Jack, ten, nine, eight and seven spots, or the same as in whist.

---

### Counters Required.

---

Counters representing ten, twenty, and one hundred are required, in about the following ratio: Of tens, eight; of twenties, thirty; of hundreds, forty. After each deal, it will be found convenient to exchange with the pool, for as many hundreds as you can make up in tens and twenties, from your game scored.

Card-board, cut into strips of one inch in length, by half an inch in width, will be found convenient. Use a *different color* for each denomination, writing or printing the value of each on either side.

Any articles will answer for counters, by fixing the value, as above, at tens, twenties, and hundreds.

## Counting Game.

---

Fifteen hundred points constitute the game, which are scored as follows: *Holding* either seven-spot of *trumps* counts ten for game; *turning* a seven-spot for a trump counts ten; *taking* the last trick, ten; "marriage" of any suit *but trumps* counts twenty; "marriage" of *trumps* counts forty.

"Bazique" counts forty.

Double "Bazique" counts five hundred.

Four Aces count one hundred.

Four Kings count eighty.

Four Queens count sixty.

Four Jacks count forty.

"Sequence" of *trumps* counts two hundred and fifty.

After the hand has been played, each player counts his Aces and ten-spots, for each of which he takes ten.

The points of the game are scored according to certain cards and combinations of

cards, which the players may from time to time become possessed of in their hands, and the skill lies in so playing as to promote these combinations.

---

### Explanation of Terms used in Counting.

---

#### "MARRIAGE."

If you have dealt you a King and Queen of the *same suit*, or if by drawing (see rules for playing) you obtain them, the two constitute a "Marriage," for which you score twenty, unless they are of the *trump suit*, in which case you score forty. The former is called a "*Plebeian Marriage*," the latter, a "*Royal Marriage*."

#### "BAZIQUE."

If you have dealt you a Queen of Spades and Jack of Diamonds, or if by drawing you obtain them, the two constitute "Bazique," for which you score forty.

**"DOUBLE BAZIQUE."**

If you have dealt to you, or if by drawing you obtain, two Jacks of Diamonds and two Queens of Spades, the four constitute "Double Bazique," for which you score five hundred.

**"SEQUENCE."**

If you have dealt you, or if by drawing you obtain, the Ace, ten-spot, King, Queen, and Jack of *trumps*, the five form "Sequence," for which you score two hundred and fifty.

---

**Directions for Playing.**

---

The cards having been dealt, the non-dealer leads a card, to which the other party can reply *with any card he chooses*, as he is neither obliged to follow suit nor trump. If the second player follows suit, the *highest* card wins the trick; if he does not play a *higher* card, or *trump*, the *party leading* wins



it. As in whist, a trump will take *any card* of the other three suits. A trick is of no value, except for the Ace or ten-spot you may secure in it.

The tricks are laid aside when taken until the hands have been played, when you count your Aces and ten-spots, and score ten for each, as described in "Counting Game."

The party who **takes** the first trick looks in his hand for game ; if he finds either four Aces, four Kings, four Queens, four Jacks, "Marriage," "Royal Marriage," "Bazique," "Double Bazique," or "Sequence," he takes from the pool their value and places it aside. Before scoring, the counting cards should be "declared," that is, laid upon the table in front of you, face upward ; this can only be done *after* the party has taken a trick, or if he finds he has the seven-spot of trumps, he exchanges it for the trump card turned and scores ten ; if a seven is turned

for the trump, the dealer immediately scores ten.

If the party who takes the trick, on looking over his hand, does not find any game, he draws the *top* card from the pack, and places it in his hand, his opponent drawing the next. Eight cards should always be kept in each player's hand. Cards declared are still considered in the hand, and can be played when most advantageous.

If you have commenced drawing, and have received a card which, with some other card or cards in your hand, will constitute a combination for game, you cannot "declare" until you have taken another trick. Cards once declared *must* remain on the table until played, or the last card is drawn. The above rule should be strictly adhered to, as it enables your opponent to see that you do not "declare" the same cards *twice*.

No card once "declared" can be used to

form a count of the same value ; that is, if you have declared four Queens, you cannot use either of them to make up another set of four; yet, after "declaring" your Queens, you can *marry* either of them, can use the Queen of Spades for "Bazique," if you hold the Jack of Diamonds, or can use the Queen of trumps to form "Sequence." This rule will hold good with the Ace, King, Queen, and Jack, or ten-spot of trumps.

If the party who takes the trick finds he has nothing in his hand to "declare," he draws a card from the top of the pack and leads again, his opponent drawing the next card, and following the lead with any card that he may think most to his advantage to part with.

It must be borne in mind that after drawing a card, you *must win a trick* before you can "declare."

You continue playing and drawing from the pack until all but the *last two* cards

have been drawn ; that is, the last card face downward and the trump. When you arrive at this stage of the game, each party must look at his hand and see if he has anything to declare ; if so, it must be done, as, after this, though you should draw a card which, with some card or cards in your hand, would constitute game, you cannot use it, except to play for the remaining eight tricks.

After the *last* card has been drawn, the law as regards following suit is changed, and you *must* follow suit if you have it ; if no card of the suit lead, you *must* trump. The party who wins the *last* trick scores ten.

After you commence playing for the last eight tricks, the *trump* cards (only) *change* their value, and rank as follows : Ace, King, Queen, Jack, ten, nine, eight, and seven spots.

It will often happen that your opponent

will have a number of cards exposed on the table, that have been "declared" when you commence playing for the last eight tricks: these you should notice particularly, and lead so as to save as many of your Aces and ten-spots, and secure as many of his, as possible, by leading an Ace to some suit you see that he has; if not an Ace, a ten-spot is the next best leading card, as it will take any *but* an Ace, unless it is of the trump suit.

It will sometimes happen that both parties will score 1500, or over. In this case, the party who scores the greater number wins the game.

If, when you exchange your seven of trumps for the trump, it makes a count in your hand, you have a right to score it before drawing a card from the top of the pack.

### General Remarks.

---

In playing, unless you wish to take the trick, follow the lead with some card under a ten-spot; if none of these, play a Jack, unless it is a trump or Jack of Diamonds, these will count as "Sequence" or "Bazique." Next to the Jacks, play an Ace of the suit led, and secure the trick. This you will find to your advantage, for, though the four Aces count one hundred, they also count in game, and the Kings or Queens, though they count less when you hold four of them, will often be of value in "Marriages."

The lead is considered of a slight disadvantage, as the party who has "the follow" can either take, or reject the trick, as best suits him; this being the case, never take a trick unless you have something in your hand to "declare," or a ten-spot or an Ace

## Holding for Game.

---

“Double Bazique” being the highest count you can make, the cards constituting it should be kept as long as there is a chance of your making it. You should watch your opponent’s hand, to see if he “declares” the Queen of Spades or Jack of Diamonds, also his play, to see if he leads or follows with either of them. As soon as he exposes either of the above cards, of course you cannot make “Double Bazique;” then as you can only make “Bazique,” you will not retain a duplicate of either, *unless* you intend playing to hold four Queens. It will sometimes happen that your opponent will in “declaring,” or playing, expose one or both of the “Bazique” cards.

### “SEQUENCE.”

Next to “Double Bazique” “Sequence” is the most important count to hold. The cards which constitute it should be retained

in the hand until your opponent has exposed a duplicate of either the Ace, King, Queen, Jack, or ten-spot. It will seldom happen that an experienced player will trump a trick with a "Sequence" card, unless he has the duplicate in his hand; therefore, when this is done, it should be taken for granted that there is no chance for you to make "Sequence."

#### FOUR ACES.

These rank next to "Sequence" in counting game; yet it is better to use them in *taking tricks*, or even leading, unless you hold three early in the game. It will often happen after you have "declared" four Aces that your opponent will lead such cards as will oblige you to sacrifice them, in order to protect other counting cards, in your hand.

If a "Sequence" card is turned for trump, there is a great chance to save your Aces by leading, as your opponent will wish



to retain any low trump he may have to secure a trick as soon as he draws a seven of trumps, in order to exchange it for the trump turned.

#### FOUR KINGS.

Next in value to four Aces are the four Kings, and as they count nearly as much as four Aces, and can also be used in "Marriages" it is considered of greater advantage to retain them in preference to Aces. It will sometimes happen that you will secure *five* kings before you have a chance to "declare," in which case if you hold two Kings of trumps, declare but one, and use the three of other suits with it, to make your count of four Kings; by so doing, you will not expose your duplicate of "Sequence" cards. It is better to retain a *Royal Marriage* in your hand, and not declare it until you secure "Sequence," or the last card but two has been drawn, as at this stage of the game you will have a right

to "declare" any game you have in your hand.

#### FOUR QUEENS.

As Queens can be used in four different combinations for counting, they are considered nearly as valuable as kings, which, though they score more, can only be used in Sequence, Marriages and in fours.

If you decide to sacrifice Queens to Kings, retain the Queen of trumps and Spades, if you have them, as the former counts in "Sequence" and the latter in "Bazique."

If you have three cards each of Kings and Queens in your hand, and are in doubt *which* count to abandon, the fact of your opponent's having declared four of either should be taken into consideration, for if he has declared four Kings, there will be a greater chance of your obtaining Queens, and *vice versa*.

**FOUR JACKS.**

As these count but forty, it is well to part with them early, except they are of the trump or Diamond suit; even though you have three dealt you, it is better to play them than to retain them for the fourth.

**TEN-SPOTS.**

As these count ten each for game, they should be used as early as possible, when a trick can be secured with them. If a "Sequence" card is turned for trump, a ten is a safe leading card, as your opponent will wish to husband his trumps to secure a trick, in case he obtains a seven of trumps.

**TRUMPS LESS THAN THE TEN-SPOT.**

These you should husband to take your opponent's Aces and ten-spots with, as also to enable you to secure a trick so as to exchange the seven of trumps for the trump card turned, in case it happens to be one which helps to form a "Sequence."

The foregoing rules are all based on "two hand" "Bazique."

The game can be played by any number of persons, by using a pack of cards for each, shuffled together as one.

As *more* than two packs will be found inconvenient to handle, the game will seldom be played except as a "two-handed" one.

In case the game is played by more than two persons, the party at the left of the dealer leads, and is entitled to the next deal. The same rules govern the game, without reference to the number playing.

## RULES OF THE GAME OF FORTY-FIVE.

FROM WHICH THERE IS NO DEVIATION.

The game is played with the full pack, fifty-two cards.

It is usually played by four persons ; and the game is always more interesting when played by partners, two against two. Partners and opponents sit side by side alternately ; that is, if A and B are partners and C and D partners, C shall sit on the left of A, B on the left of C, and D on the left of B.

Five cards are dealt out to each person, — two the first round, and three the second, or *vice versa*.

The person on the right of the dealer will cut the cards ; and the dealer, after dealing out five cards to each person in the manner described, will turn the next card, which shall be trump.

The person on the left of the dealer shall

lead ; and the deal shall, in all cases, pass to the left in rotation.

The following is the rank and order of the cards when trumps :—

CLUBS AND SPADES.	DIAMONDS.	HEARTS.
Five.	Five.	Five.
Knave.	Knave.	Knave.
Ace of Hearts.	Ace of Hearts.	Ace.
Ace.	Ace.	King.
King.	King.	Queen.
Queen.	Queen.	Ten.
Two.	Ten.	Nine.
Three.	Nine.	Eight.
Four.	Eight.	Seven.
Six.	Seven.	Six.
Seven.	Six.	Four.
Eight.	Four.	Three.
Nine.	Three.	Two, 13 in all.
Ten, 14 in all.	Two, 14 in all.	

Rank and order, when not trumps.

CLUBS AND SPADES.	DIAMONDS.	HEARTS.
King.	King.	King.
Queen.	Queen.	Queen.

Knave.	Knave.	Knave.
Ace.	Ten.	Ten.
Two.	Nine.	Nine.
Three.	Eight.	Eight.
Four.	Seven.	Seven.
Five.	Six.	Six.
Six.	Five.	Five.
Seven.	Four.	Four.
Eight.	Three.	Three.
Nine.	Two.	Two, 12 in al.
Ten, 13 in all.	Ace, 13 in all.	

The player can rob with the ace only. The system of robbing with the king of trumps when the ace is not out destroys the beauty of the game; and it is not a proper game of Forty-five when it is practised. The king cannot rob under any circumstances.

When the dealer turns up the ace, he must discard as soon as he has arranged his cards, and before the leading card is thrown.

The holder of the five of trumps can revoke when he pleases, no matter what trump-card is led; and the holder of the knave of trumps

can revoke from any card but the five; and the holder of the ace of hearts can revoke from any card but the knave or five of trumps.

Each trick counts to the winner five; but the holder of the best trump counts ten, for the trick he takes with it. Thus if one side take four tricks, and the other side take only one trick, if the latter hold the best trump, they will count ten, and the other side twenty; but, if the side which has taken four tricks hold the best trump, they shall count twenty-five, and the other side only five. When all the tricks are taken by one side, it is called a *jenk*, and counts a game.

The ace of hearts is a privileged card, and is always trump, ranking as the third best card in the pack. When it is turned up by the dealer, however, it makes the trump hearts, and calls for its suit, being in this respect unlike the "Joker" in *Euchre*, which, while always trump, can never make one, as it is supposed to be a blank card.



When the dealer turns up the ace of hearts, and hearts are led, say the king, queen, ten, or any other card, but the five or knave, the holder of the ace may revoke, if he has no suit, even though the leading card may be covered by the five, or Jack, or both. In all cases, it is the leading card that calls; and the ace of hearts may be revoked from any card of lower value than itself.

Should spades, diamonds, or clubs be trump, and the ace of hearts be led, the players must either trump, or follow suit. This rule is imperative to the correct playing of Forty-five. If spades be trump, and a player has no spade, and only one heart, say the king, in his hand, if the ace of hearts be led, he must follow suit with his king; for if the ace of hearts must follow suit when the five or knave is played, if there is no saver, then the king or queen must follow suit when the ace is led, if there is no saver. This has long been a disputed question; but, after careful consideration of the

privileges possessed by the ace of hearts, the question has been thus decided, and set at rest forever.

When a player has scored thirty-five, and finds on the next deal that he holds the five of trumps, he may throw the five on the table, even though it is not his turn to play, because he has the game certain in his hand ; and it is useless for the other players to waste time in playing against sure defeat. It lengthens the game to no purpose, because there is no chance of winning against the five of trumps when the holder has scored thirty-five.

The ace of diamonds is the lowest card in the pack when not trump : when it is trump, it ranks fourth, coming next below the ace of hearts.

There should be no talking when a game is in progress, and lookers-on should not be allowed to make comments.

The winner of a trick must pick up the trick before playing again, because disputes

often arise, when the tricks are piled upon each other, as to who they belong to: when the trick is picked up each time, there cannot be any dispute.

In cutting for deal, the lowest will take the deal, whether the cards be black or red; thus if a player cut the deuce of spades, and another the trey of diamonds, he who cut the deuce of spades will deal. The honors, in cutting for deal, will hold their own rank as when not trumps. Thus if the ace of spades be cut against the king of spades, clubs, diamonds, or hearts, the ace will take the deal. If the king of clubs, spades, diamonds, or hearts, be cut against the ace of diamonds, the deal will go to the ace. Should two kings or two aces be cut, the players will cut again. In cutting for deal, the king \* is the highest card. The five will rank in its own place with the other spot-cards. The universal adoption of this

\* Except the ace of hearts.

rule will save all disputes in cutting for deal. This rule is also applicable in making partners; the two lowest taking sides against the two highest.

When the two losing partners play off, they shall play one game, or the best two out of three, as they may themselves decide. If one wishes to play only one, and the other the best two out of three they shall cut; and the lowest will have his choice.

Partners shall under no circumstances whatever be allowed to show their hands to each other, or make any signs across the table: any player guilty of such conduct, if discovered, shall forfeit the game. The game was designed to promote social enjoyment; and it should always be played fair.

A dealer making a misdeal shall lose his deal; but the dealer has a right to spread the cards, and count them before turning the trump, and correct himself, if he fancies he has made a wrong deal.

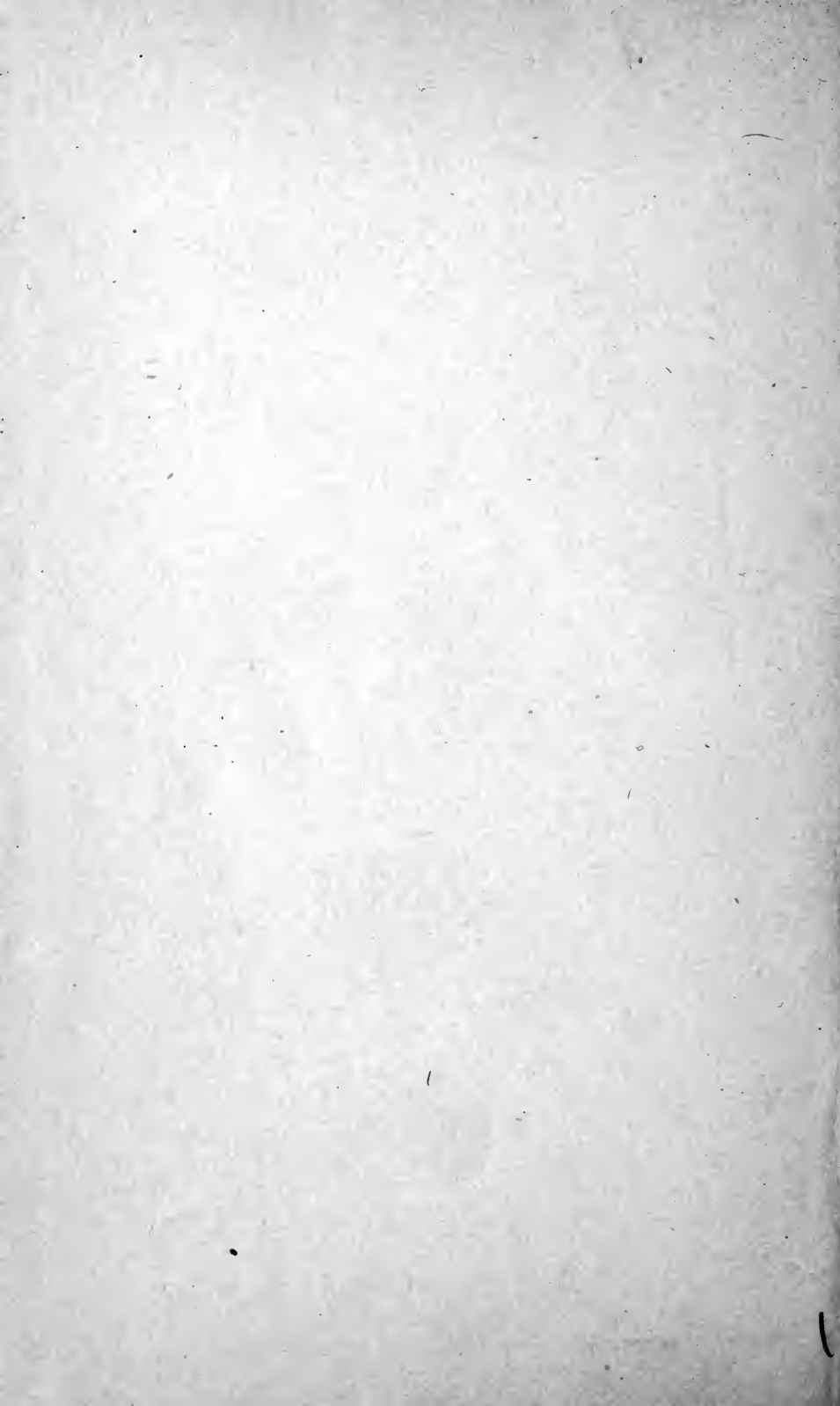
The cards must be shuffled and cut for each deal to avoid disputes. Should a player be discovered to have not followed suit when trumps were led, he will forfeit the game.

If a player throws a card that is not suit or a trump, and finds that he has suit, he may be allowed to correct himself; but he must do so before the next person plays, or he will forfeit all claim to the game.

In cutting, not less than three cards shall be lifted from the top of the pack.











# DATE DUE

AUG 22 1991	JAN JUN 09 1991		
AUG 19 1991	AUG 04 1997		
JAN 02 1992	AUG 09 1997		
DEC 14 1991	OCT 04 1997		
	OCT 08 1997		
JAN 26 1993	DEC 03 1997		
JAN 20 1993	DEC 05 1997		
MAR 08 1993	NOV 20 2003		
MAY 10 1993	JAN 07 2004		
JAN 19 1995			
MAY 11 1993			
JAN 19 1995			
APR 29 1997			
APR 12 1997			
JUN 07 1997			



3 1197 00320 1180

